Walter P. Eaton on Dramatic Critics

THE NEW YORK
DRAMATIC MIRROR

APRIL 8, 1916 PRICE TEN CENTS

MAE MURRAY
Of the Lasky Company

All the News of the Play World

Daintiness is the hall mark of "Very Good Eddie" largely because of the presence in the cast of Alice Dovey

White, N. Y.

Merry villagers in "The Merry Wives of Windsor" assemble on the street to discuss life as it is lived in Windsor

FACING THE FOOTLIGHTS

White, N. Y.

Falder (John Barrymore) in "Justice" meets his old sweetheart Ruth Honeywill (Cathleen Nesbitt) upon his release from prison. Cokeson, the law clerk (O P Heggie), looks on with kindly interest

White, N. Y.

Though he has in his possession some fresh society scandal, Dicky Wilkes (France Bendtsen) in "The Fear Market" finds himself unwelcome at the offices of "The Arbiter." Edmund Breese as Major Stone and DeWitt Jennings as Judge Torridge sit at the desk

White, N. Y.

Having traveled long "The Road to Happiness," William Hodge is now meeting approval in Boston in another play from his own pen, entitled "Fixing Sister." Miriam Collins is the sister of the title

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXV NEW YORK, SATURDAY, APRIL 8, 1916 No. 1946

"THE POOR CRITIC—AND POOR CRITICS"

By WALTER PRICHARD EATON

[*Walter Prichard Eaton, well-known author and dramatic critic, delivered the following address upon "The Poor Critic—And Poor Critics," before the Society of American Dramatists and Composers on Saturday night, March 25. Reported by L. R. Reid for* THE DRAMATIC MIRROR.]

"I HESITATE to talk upon such a subject as criticism, because criticism is something I have practiced, not analyzed. The practitioner is not the best judge of his work. For that reason I never take a dramatist or an actor to a play with me. The critic's job is to appraise results and explain and justify those results in the relation to the pleasure or pain they give. However, I will do my best in an informal way to make a few remarks upon the subject.

"First, I want it distinctly understood that I am not here in any sense to defend criticism. Certain managers have said—and a playwright has recently said—that dramatic criticism should be abolished. When actors feel healthy they always say it. I am not here to argue that point. Anybody whose ignorance is so profound that he can make such a statement, I, very frankly, don't care to trouble with, even less to argue with. Criticism no more should be, or *can* be, abolished than drama or music or painting or poetry can or should be abolished. And if you should abolish one, you'd abolish the other.

"Criticism is man's conscious reaction to art. You can no more escape generating criticism when an active mind meets a vital play than you can help generating heat when two comets collide. Every man, in that sense, in the audience is a critic.

"As much as I should like to do so, I cannot go into the history and theories of criticism. The time is too brief. I should like to discuss Aristotle, the first dramatic critic, if only to point out to you that Aristotle, pure critic, has influenced the drama for 2,400 years, more than any other man who ever lived, not excepting George M. Cohan. It is true that Aristotle cannot be barred from theaters now, but just what would have happened to him had he worked for the Athens *Times*, of course, we can't say.

"Speaking of critics, have you ever reflected that Lessing, as critic, is with Goethe, the father of the German stage; that Dryden's criticisms are to-day read far oftener than his plays; that the English stage of the late Georgian era lives for us solely in the criticisms of Lamb and Hazlitt, whose reviews have outlived the plays and players; that Brunetière in France has influenced all dramatists since his day with his theories? Have you ever considered that Hugo's and Shaw's critical prefaces were not the least important part of their revolutionary work; that Wagner's critics explained and spread his revolution? Have you ever reflected that the critical works of Matthew Arnold, Walter Pater, Anatole France, Sainte-Beuve, Leo Tolstoy, James Russell Lowell, whether about drama, art, life, are among the immortal treasures of the human spirit?

"I can't say that Alan Dale and W. P. Eaton are Matthew Arnold and Walter Pater. But they bear the same relation to those men that G. M. Cohan, say, bears to William Shakespeare. They have the same relative claim to life, liberty and the pursuit of happiness.

"There are two theories of criticism—the orthodox or Aristotelian, that art is an *imitation of life*, and is to be judged by objective standards of accuracy; and the theory of Longinus and the moderns—the *impressionistic* theory—that all art is an expression of a personality, a vision. 'What has the artist tried to do and how has he accomplished it?' Critics must have feelings to understand, skill to recreate. A critic should feel that his work is an 'adventure of a soul among masterpieces.' Good exponents of the impressionistic school are Professor Spingarn in America and Croce in Italy. They have recently declared as a supplement to their theory that, in the moment of emotional appreciation, genius and taste are one.

"Criticism is, after all, a form of art, as difficult to do well as any other form. You say I can't write a play and, therefore, turned critic. I say, I never tried to write a play (in that respect I'm alone in the United States); I don't want to write a play; furthermore, it isn't my business to write a play. Neither can any of you write as good a criticism as A. B. Walkley. Neither is it my business to tell you how to write a play, or to tell your manager how long your play is going to draw $10,000 a week. It is nothing to me whether your play draws $10,000 or 10 cents, whether it cost $100,000 or 100 cents to stage, whether it represents a year's work or a week's.

"It is my business to understand what you tried to express and judge how far you have succeeded; to feel, if possible, the emotions you desired to arouse, and, if they seemed to me worth recreating, to recreate them for my readers in the medium of criticism; to record, in other words, my soul's adventure with your masterpiece. It is my business to do this well and to do it interestingly. It is the one crime in art to be *dull*. A dull criticism is as much of an artistic failure as a dull play.

"Now, if I may disclose a few of the secrets of the prison house, or of the chain gang, as James Huneker used to call us, one of the reasons why we critics appear at times so inane is because you playwrights give us so few interesting adventures. We are conscious of the sin of dullness, and when we go adventuring to a play that hasn't an idea in it, or, if it has, the idea is hoary with age, we are, quite frankly, bored, and as it is our critical and artistic duty to express boredom, we are even more cruel or flippant than the mere spectator who doesn't have to write about it and who can relieve himself by the simple word 'Rotten.'

"There are certain very good plays with which criticism can do nothing. Farces, for example; melodramas to a less extent. What can we say of such a play as 'Fair and Warmer'? Merely that it is a screaming farce. We can't go into length about its plot, for then we would be dull. Then, there are certain good plays we can handle only half way, such as 'A Midsummer Night's Dream' and 'Peter Pan.' However, there are plays which offer splendid opportunities to record our adventures, plays in which we can get our teeth, so to speak. Good examples are 'Justice,' 'The Great Divide,' 'The Easiest Way,' and 'Hindle Wakes.'

"But there is a great mass of plays in between which cannot be seriously discussed, because they are false, trivial, because they say nothing, because we cannot applaud what they try to do, or because we cannot summon a single sympathetic emotion.

"Now, it is an unfortunate fact that we have to write about these plays just as much as the others. One critic pads out with cheap wit, another with invective, another with dull platitudes—each having really nothing to say because the play gave him no adventure. What he should really do is to say nothing at all. A paragraph of the cast, perhaps—and silence.

"However, these plays advertise and so we have to give them the space. It is a fault with the age, perhaps. 'Hit-the-Trail Holliday,' which is nothing but a rehash of familiar Cohan dialogue and situations, should easily be put away with a quarter of a column or less. 'The Clod,' on the other hand, is worth a genuine critic's best and most eloquent impressions for a full column. I consider it the best one-act play I have ever seen. We lack perspective ourselves—and nobody helps us to gain it. As I remember, 'The Clod' was dismissed by a majority of the critics with a brief paragraph.

"A critic, too, must draw nice distinctions between acting values and play values—and few can do it without long practice and much observation and comparison. For example, with 'The Idler,' stress can only be laid upon the acting; of 'Justice' it only need be said that the acting is uniformly fine. Of course, that is an extreme contrast, as all can see. But take the character of Miriam in 'Outcast'; how many are able to tell where Hubert Henry Davies left off and Elsie Ferguson came in? Here a critic is up against his own sense of limitations and knows he must have practice and training. In most cases if he shows signs of becoming a really good critic either his paper or the managers kick him out.

"There is an old saying that a review is only one man's opinion. Of course, that's all it is. And if no two critics agree, it only shows that you have a stimulating variety of critics to choose from, each doing his own thinking and feeling. What you all have a right to know is something about this man who holds the opinion and how well he is qualified for his post. In proportion as he is an artist, he too reveals himself in his work, as Barrie does, or Shaw does, and you are able to judge whether his opinions are based on tastes and a character you can trust. That is why the *I* of impressionistic criticism is not a bad thing after all.

"Again, people say, 'What is the use of criticism? The critics panned such-and-such a play, and it ran all season.' Well, what was the use of the play? What is the use of the Boston Symphony Orchestra, or cushions on a chair, feathers in a hat, rings on your fingers, or songs and dancing, of pictures and pretty things—in short, of art? The world has decided they have a use. And, just in so far as the piece of criticism is a piece of art, as it puts the

(*Continued on page 5*)

MADAME CRITIC

MRS. Leslie Carter has really retired from the stage.

Some weeks ago a Cleveland paper announced this interesting fact, but no one, not even the Clevelanders themselves, believed it. Mrs. Carter was playing a vaudeville engagement in "Zaza" when she took the public into her confidence about her determination. It was not strange that her words were received skeptically, for is not every star permitted as many farewell tours as the domestic cat and the lady of the amazing red hair—there have been others with hair that is red, but none that for shade and quantity ever succeeded in rivalling hers—hadn't even begun to *farewell;* therefore it seemed perfectly ridiculous for even the most sophisticated to take her announcement in earnest.

Madame Patti remains up to the present time the most ardent disciple of the farewell habit that any one could imagine. After her comes, Mme. Bernhardt, and while we may have laughed at their continued visits, we were none the less glad to welcome the temperamental artists who just could not leave us without gathering a few more golden pebbles from our shores. We loved them for their farewelling and enjoyed each swan song as intensely as if it had never been sung before and never would be again, although whenever the newspapers announced a cablegram to the effect that the great one would give the United States one more opportunity to hear her wonderful voice that age had in no sense withered, we blithely went forward to pay the sum demanded for the privilege of inspecting the artist in question, looking intently for telltale signs of decrepitude. Some became so proficient in studying the faces of these noted farewellers that they could detect any new wrinkle that would not respond to the kind persuasion of the beauty specialist to vanish in behalf of art and the public.

So Mrs. Carter is entitled to at least nine farewells, and the great American public is bound to feel its deprivation when I assure you that Mrs. Carter spoke definitely concerning her retirement. In a letter received last week by a friend, she confirmed what the Cleveland paper had said. Mrs. Carter set sail for England immediately after that interview. She slipped away so quietly that only her most intimate friends knew she had gone. It is doubtful whether we shall ever see her again, for she has no intention of returning here. There was a note of deep sadness in her letter which would touch anyone with a heart. It doesn't seem a fitting conclusion for so brilliant a career that our American Bernhardt, and the only actress in this country who really deserved that title, although so many longed to attach it, that she should hide away in a foreign land for the rest of her days trying to forget the unhappiness she experienced in her own land,—yet that is the sentiment expressed in her recent letter.

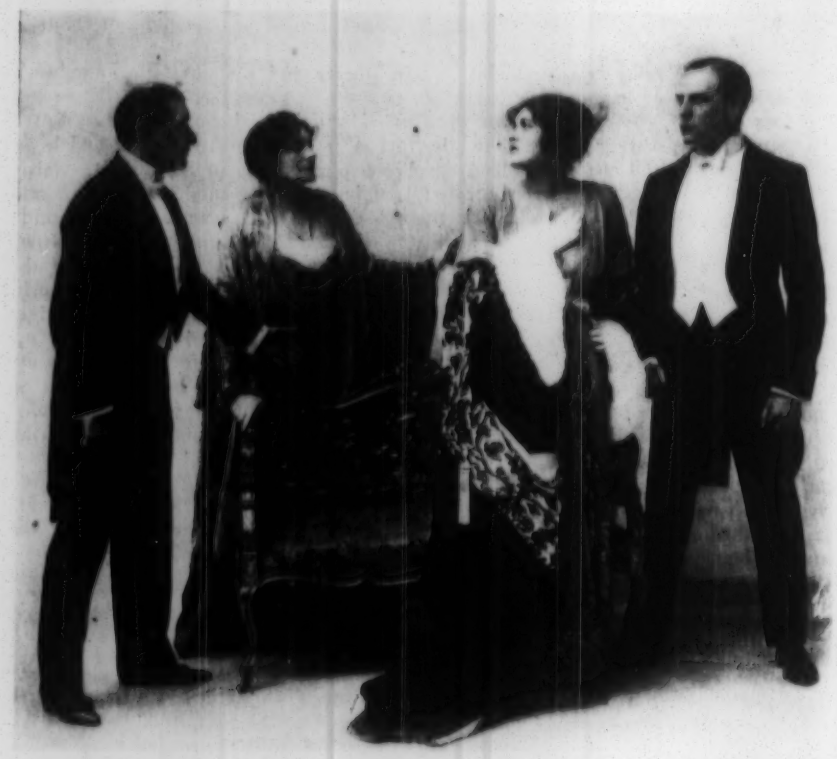
It will interest the admirers of Mrs. Carter to know that she owns a beautiful home in a most fashionable suburb of London and that her automobile is the latest model. Always frightfully extravagant, she has of late years had the foresight to curb her luxury-loving tastes with the result that she can retire beautifully. Somehow a line from "Sappho" comes to mind. It is one spoken when Sappho leaves Jean. She says, "You will never see my gray hairs." Then another line, this time from "Du Barry," when she says with a sob in farewell to Cosse, "We never picked those violets, did we?" So the sadness clings to our American Bernhardt.

Perhaps she has acted wisely in leaving the stage at this time, for during her last vaudeville tour it was remarked that she had not looked so well in years. And her figure was as girlish and svelte as in the beginning of her career when it was the talk of the country.

Still, she has cheated us of the privilege of watching her grow older in a succession of farewell tours. It really *isn't done*, you know.

To say the least, Mrs. Carter has established a precedent. She has many friends and well-wishers in America who will regret her retirement.

The other day I caught sight of a trio of familiar faces discussing something with animation. I investigated and discovered that the tall, stately woman with the beautiful face was Pauline Hall. The one of medium height, trim figure, with a smile that ought to make a fortune on the screen, and ankles that for smallness are still unsurpassed, was Fanny Rice, and the plump little woman with the round kindly face was Ida Mulle. These three women have had the most fascinating careers. I suppose not one of them has ever been idle a season since they made their debuts. Work seems to have kept them young, interested in life, and above all good-natured. It did me good to watch them laugh as they recalled the little incidents of their great successes.



White, N. Y.

THE CROSBY AND HARDING FAMILIES, IN "THE GREAT PURSUIT," REACH AN AMICABLE UNDERSTANDING.

From Left to Right: Charles Cherry, as Mark Crosby; Cynthia Brooke, as Mrs. Crosby; Phyllis Neilson-Terry and Montagu Love, as Lady and Sir John Harding.

Miss Hall told me that I might look at her quite close. "I don't care how old people think I am," she said. "It is too funny. Evidently they are surprised to find me so 'well preserved.' I have a daughter twenty years old. Sometimes people say, 'You ought to speak of her as your *sister*, not your daughter.' Why should I do that? I am very proud of my daughter and anyone is privileged to know my age."

"Isn't she wonderful!" said Fanny Rice; "isn't she beautiful! Look at that figure and then tell me if it doesn't pay to take care of one's self. Pauline could never look like that if she had led the sort of life that prima donnas are popularly supposed to lead. She has taken good care of herself, regular hours, simple food and all that, and she shows the results."

Little Ida Mulle, who first won all hearts as Cupid in "Orpheus and Eurydice," had just returned from a long engagement in vaudeville in a sketch, "The Dicky Bird," and she is going on again after a short rest. That kindly look in her eyes belongs there, for I chanced to ask how she occupied her leisure moments while on the road, and learned that she goes to various institutions and entertains sick and crippled children, just because she loves to do so and without remuneration.

Then jolly Fanny Rice, who recently returned from a two years' engagement in Australia, laughed when she recalled the conversation of a manager earlier in the day. "Jolly Fanny Rice," he said, "my goodness, it pays to be jolly if one can keep as young as you have."

Miss Rice believes firmly that laughter does keep people young. "When they make the mistake of thinking you are your own daughter's sister," she said, "then you can be pretty sure that you don't look as old as you are. That's the acid test."

I received a letter commenting on my recent paragraph about moving pictures, which proves that there are more converts to the screen art than one would suppose. The letter comes from Cleveland and is a sincere confession. It reads:

MY DEAR MADAME CRITIC:

Three cheers for you!!!

It was delightful to read what you said about moving pictures. I am in a Middle West city that has only two first-class theaters. The good attractions they have one always sees the year before in New York.

Not long ago I was dragged into one of the theaters and nearly passed out with three hours of silly nonentities in soiled raiment.

And, how I enjoy a good movie.

But, alas, I have a confession to make. My conversion was not a gentle one. A year and a half ago I wouldn't go into a moving picture theater. No one with intelligence ever wasted time in a movie theater. Can you imagine my annoyance when THE DRAMATIC MIRROR headed a section, "Motion Pictures"? It was positively irritating, and THE MIRROR such an excellent sheet, too.

But "there came a day" when my sister of six years and I were to be together. We took our first walk, and lo, we passed a moving picture theater. She would go in and I wouldn't. She cried and stamped her feet. So to avoid a scene I went in. That was in Holland. Neither of us understood a word of Dutch, but she enjoyed it hugely. By the time I reached England I frankly enjoyed them myself.

Moving pictures are very fine, and those who won't be converted miss a great deal that is worth while.

I am so glad Madame Critic is for them that I needs must write and tell her so.

MARIE B. SCHRADER.

BARRIE AND THE BARD

Do we know our Shakespeare? This is the great test set us by way of a tercentenary surprise by Sir James Barrie at the Coliseum matinee for the Y.M.C.A. "Concerts at the Front" Committee, says a writer in the London *Chronicle*.

Obviously the Royal party, which included Queen Mary, Princess Mary, and Prince Albert, did. For laughter held the Royal box.

But what of the rest of us? Is Macbeth to us, as the primrose was to Peter Bell, a name and nothing more? As a faithful scribe, I am compelled to record that some of Sir James's neatest points fell flat! This was the more sad, since they were by no means too numerous.

Briefly, Barrie has written a cinema skit on the Bard! A murderer (Mr. Edmund Gwenn), in the guise of Mr. Cyril K. Thunder, film producer, introduced us to the one and only version of the tragedy, which he tersely described as "all snap—and no talky-talky."

First we saw the feast at "King Duncan's" palatial home, with Thanes and their ladies dancing a turkey-trot! Thence we moved swiftly to the murder of Duncan, who was "kind o' skeared" of these Macbeths, and was spending the night underneath his bed, just as a precaution, anyhow! Lady Macbeth (was it Miss Violet Vanbrugh?) used a pail of blood to "smear" the pages; so "no expense was spared."

After that the plot and the blood thickened rapidly. Said the helpful screen to Macbeth, "Macduff is after you. If you see a wood moving, it's a cinch!" Forthwith the wood moved!

The final struggle of Macbeth with "General Macduff" was terrific. The warriors fell over castle ramparts like ninepins and battled over the whole countryside. Having lost the last of their weapons, they butted! And finally there was a happy ending, with Macduff uniting "old man Macbeth" to his lady and himself accepting the crown!

Coliseum audiences are to have the pleasure of seeing the ingenious little spoof next week. Best of all is the trademark of Thunderer, a portly and aldermanic swan, which bows and scrapes an unctuous thanks to your applause!

Sir Frederic Gowen conducted his ballet, "Springtime," in which Mlle. Genée appeared.

THEATERGOING IN MISSOURI

A man fell from the window of the opera house at Polo, Mo., on March 11, and was killed. It's a wonder that there aren't more accidents of this nature, as many of the men attending shows in small towns prefer sitting in the window to occupying a chair.—*Estherville, Ia., Opera House Reporter.*

Personal

BARTI.—Pearl Barti, who was featured in the prima donna role in "The Rose Maid" some years ago, writes from Milan, Italy, that she is appearing in grand opera. After playing in London in light opera successes she went to Italy in January, 1914, where, she states, she began the study of grand opera. "It was the result of a preliminary trial at La Scala that the directors engaged me for the 1916-17 season," she writes. "On December 1, 1915, I signed with Luis Ducci, the impresario of Titta Ruffo." Miss Barti's debut was made at the Grand Theater, Liceo, Barcelona, Spain, on Feb. 15 in "Pagliacci" with Titta Ruffo. A tour began at the same time, taking the company to Valencia, Zaragoza, Seville, Malaga, Madrid, Bailboa and Lisbon. This trip is scheduled to end about April 15 when the company will proceed to Buenos Ayres and later to Covent Garden, London. "I am familiar now with 'Pagliacci' (Nedda), 'Boheme' (Mimi), 'Rigoletto' (Gilda) and 'Butterfly,' all of which," she concludes, "will be used in this engagement. I have also in my repertoire for emergency's sake 'Manon,' 'Notti de Leggenda' and 'Aida.'" At the conclusion of her tour Miss Barti will pay a flying visit to New York and Chicago.

White, N. Y.

MOLLY McINTYRE,
Who is to Play the Title-Role in the London Production of "Kitty Mackay."

DRUCE.—Hubert Druce, who has been playing leading character roles with John Drew for the past three seasons, is appearing as Rankin, the missionary, in "Captain Brassbound's Conversion." He is an Englishman, and at one time he had his own theater in London. He was the original "Dr. Rank" in Richard Mansfield's production of "A Doll's House" twenty-six years ago.

DOWNING.—Lulu Jones Downing has written a three-act dramatic and musical poem, called "Pipes of Pan." It has never been heard in New York, though it has been scheduled for production out of town very shortly. The music for two of the dances from the third act is played between the acts of "A King of Nowhere" at the Thirty-ninth Street Theater.

HAWTHORNE.—Grace Hawthorne, who went to London some years ago on a short visit of three weeks to study the methods of the English school of drama and remained there fifteen years, spoke before the Woman's Club of America at the Hotel Astor last Sunday night. Miss Hawthorne was the first American woman who ever managed a London theater to exploit American plays. She opened the Princess Theater, in London, on July 9, 1888, with "The Shadows of the Great City," which ran five months, followed by "The Still Alarm," for which she imported an American fire engine and American horses. "Siberia" and other American plays followed. Then her own play, "The Royal Divorce," written in collaboration with the late W. G. Wills for the late Henry Irving, and "Sardou's "Thaedora," the English version of which was made by the late Robert Buchanon, were produced. Miss Hawthorne was born in Boston and went upon the stage in the West at an early age. She claims the record for "the greatest one-night's stand," jumping from Sioux City, Iowa, to London, England.

HOLMES.—Helen Holmes, who recently returned from playing "Kick-In" in London, will shortly be presented in vaudeville by Joseph Hart in a sketch by Willard Mack.

JOY.—Helen Joy, now understudying Phoebe Foster in "The Cinderella Man," has been engaged by Selwyn and Company to play in the Fall the role in "Fair and Warmer" now being filled by Janet Beecher. Miss Joy is a native of Rochester, N. Y., and is twenty years old

KARL.—Tom Karl, the opera singer, whose death in Rochester, N. Y., was recently announced, had a remarkably interesting life. His career as a singer in public covered a period of forty years. He had a pure tenor of exceptional beauty, and, while his last years slightly lessened its strength, its quality remained the same as a score of years ago. It is said that Mr. Karl had an acquaintance with concert and opera musicians scarcely equaled in the United States. Many of his reminiscences of celebrities he wrote after having gone to Rochester to make his home, and it was his intention that these should be published. The singer was born in Dublin, but early went to England and there received his early education. He studied for two years in Birmingham with Henry Phillips. In 1868 Mr. Karl, when barely 20 years old, went to Italy to study. He remained there for seven years. In 1870 he was chosen by Errico Pettrella, who was then at the height of his fame as a composer, to sing the tenor role in "La Contessa d'Amalfi." After a successful debut he sang in all the large Italian cities for a whole season at Scala, Milan, and subsequently in most of the other European musical centers. Mr. Karl came to New York with Parepa-Rosa in 1871, and then returned to Europe, where he toured Italy and other countries for several seasons. Appreciating the great field open to English opera, Mr. Karl was an organizer and for many years a manager as well as the leading tenor of the most successful of English opera companies, the Bostonians.

KEANE.—Doris Keane celebrated her 200th London performance in "Romance" on March 20.

KERR.—Edwin A. Kerr has retired from the stage after an active association of twenty-five years with various dramatic, musical and stock companies and the principal vaudeville theaters, in order to accept a responsible position with Pittsburgh's new hotel, the William Penn. Mr. Kerr made his last appearance on the stage at the American Theater, Philadelphia, on Jan. 24 as Edward Gilder in "Within the Law."

KLAW.—Marc Klaw left New York March 30 for an extended tour of the West. Before his return he will visit Chicago, Denver, Salt Lake City, Los Angeles, San Francisco, Honolulu, Portland, Seattle, Minneapolis and St. Paul.

MORSE.—Frank P. Morse, business manager for Henry Miller, has resigned to become dramatic critic of the Washington *Post*, succeeding Ralph Graves, who has been appointed one of the editors of the *National Geographic Magazine*.

ROLLAND.—Adele Rolland, who is appearing in "It Pays to Advertise" on tour, will replace Katherine La Salle in June as leading woman with Fred Niblo in "Hit-the-Trail Holliday."

SEIBEL.—George Seibel, the Pittsburgh dramatist and critic, author of "The Leper," has an article on the Bacon-Shakespeare question in the April number of *The Open Court*, Chicago. Mr. Seibel's article, which takes the Shakespearean side, is one of the most exhaustive ever written on this subject.

VILLARD.—Oswald Garrison Villard, widely known editor, author and publisher, has been elected president of the Philharmonic Society. He has been a regular patron of the Philharmonic concerts ever since his college days. Mr. Villard is president of the New York *Evening Post*.

WARDE.—A reception and Shakespearean festival was given in honor of Frederick Warde at the Academy of Music in Brooklyn on Tuesday evening, March 21. The entertainment was arranged by the Memorial Shakespeare Circle.

WISE.—Adelaide Wise, one-time actress and sister of Thomas Wise, the actor, was married to Theodore M. Brown in Denver, Col., March 17. Mr. Brown is a well-known photographer in that city. Miss Wise made her last appearance on the stage about four years ago with her brother in "A Gentleman from Mississippi." She was formerly leading woman in "Are You a Mason?", "Ole Olson" and other productions.

SHYLOCK A PROTEST

In a lecture on "Shakespeare and the Bible," before the New York Section of the Council of Jewish Women at Temple Emanu-El, New York City, Rabbi H. G. Enelow of the Temple said that Shakespeare, in depicting the character of Shylock in "The Merchant of Venice," wrote many lines which showed a protest of which the poet was unconscious against the unjust treatment of the Jew. "The Merchant of Venice" was intended as a comedy, he said, but the figure of Shylock gives it a tragic import, and with the disappearance of the Jew from the scene interest in the plot flagged.

"One needs only to compare Shakespeare's portrayal of the Jew in Shylock," he said, "with some other delineators of the Jew in Elizabethan literature to realize Shakespeare's protest against the popular conception and treatment of the Jew and the sympathy with him. Persons do not think of the debt that Shakespeare owed the Jews because of the Bible, the finest product of Jewish spirit. There were few Jews in England in Shakespeare's day, but the Bible was there, and it had been well translated.

"The Bible was the people's book. The Bible plays—mystery, miracle and morality—of the time, are examples of this. Shakespeare was a spectator at these plays, and it is not to be doubted that he was a participant in them. The Bible, to my mind, influenced Shakespeare's productions in three ways: first, it exercised an influence upon his style; second, on the ethical tenor of his work, and, third, it molded his spiritual attitude toward the world."

SIR JOHNSTON FORBES-ROBERTSON,
Playing His Farewell New York Appearance This Week at the Majestic Theater, Brooklyn. Here He is Seen in the Character of the Stranger in "The Passing of the Third Floor Back."

"THE POOR CRITIC—AND POOR CRITICS"

(*Continued from page 3*)

critic's judgment and feeling into literary form and interests the readers, it has exactly the same reason for being as 'Lohengrin' or 'Hamlet'—it gives pleasure in its kind, it makes life richer.

"However, there is more than a utilitarian reason attached. Criticism goes hand in hand with art advancement and public intelligence in art matters. Wagner was a critic's fight. Ibsen was a critic's fight. Shaw was a critic's fight. Criticism is the voice of appreciation, far more than the voice of destruction. The artist and critic fight together; their enthusiasms, their cause, are one and the same. The man or manager who fears them merely writes himself down as a weakling or a member of the dying régime. Even the ancient régime of critics, the William Winters, have uses, as a check. Certainly as useful as the United States Senate, and no more reactionary!

"Gagged criticism doesn't mean better 'business' or a better stage. It means the slow dimming out of intelligence from the theater; it means a cheaper stage; it means a harder row for all writers with ideals, ideas, ambitions.

"Managers who bar critics are not making your fight theirs. They are fighting directly against every one of you who is at all serious, earnest with the name of dramatic artist. And believe me, it is *not* the true ideal of editors to put unequipped youths into the dramatic critic's chair—in most cases, at any rate. They would far rather do the thing well, and would go to some length to train and keep the right men, if they could do it without this constant interruption from the business office—in other words, from the managers. One A. B. Walkley in New York or even one William Winter looking forward instead of back, on a New York paper, would be of infinite worth to our stage just now.

"Our theater has the right to be run by artists—and that includes the critical department. When you gag criticism, you gag yourselves."

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life*

DRAMA AND POLICE

Emma Goldman's press agent sends us an interesting lot of comment on his principal. We will do him the justice to add that it relates in the main to the subject of Miss Goldman's series of talks on "the dynamics and social significance of the Modern Drama," in which she had been indulging at the Harlem Masonic Temple.

We know something about the tribulations that beset the drama, because we enjoy exceptional opportunities to make notes of the fact. But it is hard on the drama when it has to be discussed under a police escort. We are told that "a police reporter took down the entire lecture, and he was accompanied by six plain clothes men from Central Office." We are also told that "this is the usual number of police that attend Miss Goldman's lectures."

Of course, Miss Goldman, in this particular instance, exposed herself to suspicion, for she was lecturing on "the German drama." There may be some hidden spy work germinating in this suspicious topic. Under a pretext of discussing German drama she may be conveying a secret code of information that threatens the peace and dignity of the United States. One never can tell, and it is always well to be on the safe side.

But surveying the subject in its broad sense, we hardly conceive of any reason why a decorous discussion of the drama should call out the police. Why harass the poor drama more than it is already? What with censorship, moving picture competition, White Rats, Actors' Equity Associations and high taxes, the drama is having a rough enough time of it as it is.

Miss Goldman may not always go in the ways that she should. She has strong anarchistic tendencies, which we reprobate. She also has queer notions about birth control, but so has Colonel Roosevelt, except that the Colonel believes in unlimited families and Miss Goldman believes in a handicap. A difference of opinion makes politics. We decidedly incline to the side of the Colonel, though our opinion may be a matter of supererogation. Our concern is strictly with the drama. We want the drama given a fair show. We don't wish to see a free discussion of it hampered, and least of all by a police reporter and six plain clothes men.

We gather from the memorandum sent us that Miss Goldman is delivering her talks to intelligent crowds, since we are informed that the discussions which follow her presentments are remarkable for "the hostility that exists against the dramatic critics." We know from that little commentary that her audiences are thoroughly abreast of the times.

PRESERVE THE AMENITIES

The intermittent complaints that come from the "road" about No. 2 companies, in cases where "the original New York cast" is advertised, are susceptible of a different explanation from that generally advanced: that changes in the cast of an attraction leaving New York for a tour of the other cities and towns are prompted by managerial cupidity, parsimony, or an intentional design to indulge in sharp practices at the expense of a confiding public.

Managers have many troubles that the average critic wots not of. And one of these is the top-lofty disdain of some of our well-paid actors who happen to be in demand to play anywhere except in New York.

It happened last week that two prominent members of a company which has been playing a flattering engagement since the early part of the season resigned rather than accompany the star to Chicago.

Here is a case where the right is all on the side of the management, which is perfectly justified in expressing a grievance on the ground of unfair treatment. It also explains why in certain cases the management fails to present "the original New York cast" on tour.

In numerous cases of this kind substitutes are engaged who, if anything, are better in the parts than the originals, and receive as good if not better pay for their work. But the public outside of New York only takes into consideration that it is not seeing the original cast.

That the actors are wholly to blame is not contended. Possibly they have such an understanding in advance; but whether the blame rests with them or they are only taking advantage of a legitimate right in their own interest, they are open to a suspicion that they are lacking in loyalty.

It is a fortunate thing for them that they are in a position to indulge their preferance for the Rialto without serious disadvantage to them. They would certainly not throw up a good engagement, and abandon an organization which has been their support for an entire season or more, if temporary circumstances did not insure them their rations for an indefinite period.

The same policy on the part of a manager would probably be represented in the light of a flagrant injustice. If a manager should discharge a player who had followed his fortunes a season or two on the road and give his part to a rival, on coming into New York, it would be a perfectly legal proceeding, but it would, just the same, be an act of discourtesy if not of disloyalty. That it is done cannot be denied, but it is regretable in either contingency.

THE MIRACLE OF "JUSTICE"

The Production of Mr. Galsworthy's Tragedy in Boston

Has a miracle come to pass in the American theater?

A tragedy by the foremost "literary" dramatist now using English has been produced by a firm of "commercial" managers. This is almost like writing headlines for a "yellow" journal.

The fact remains: Mr. Galsworthy's "Justice" has been represented on the American stage; and, let it be said at once, successfully represented.

I saw the first performance of this play on any stage in London, six years ago. It was with some trepidation that I entered the Plymouth Theater, in Boston, last evening. I was fearsome that the fine spirit of the play would be sullied, vulgarized. It was given with the same sincerity and artistry that I remembered as being characteristic of the English production. It was performed in the true key of tragedy. There was not even any bowing of the players at the close of the acts.

The play-bill does not term "Justice" a tragedy, but "a prison play;" and as such, I believe, it is announced from the billboards and in the papers. That the interest in prison reform in New York now current, is responsible for the presentation of Mr. Galsworthy's drama at this time goes without the saying; but the appreciator of dramatic art is not concerned with that circumstance—at least, not primarily—he is glad in the fact of a sincerely artistic performance of a fine play.

It is quite likely that had "Justice" been billed as a tragedy, some of those present at its first performance in Boston would have absented themselves. It is such a strange sensation even for a playgoer of some intelligence to sit through an entire play—"a prison play" at that—without any "punches." Those who had come in anticipation of witnessing another "Within the Law" must perforce be disappointed. Perhaps among these were such as would laugh now and again, in the wrong places—for the Galsworthy humor hardly rises to the gallery—and applaud in the middle of an act: theatergoers, even in Boston, have become so accustomed to doing these things that they scarcely know how to act when they are not even occasionally given provocation by the playwright for any such manifestation. On the whole, the audience behaved remarkably well: it was a tragedy they were attending: not an altercation of Abe and Mawruss. Which makes some difference.

The acting was at nearly all points praiseworthy. Naturally. It seems to me now that the original performance was measurably superior: but I must make due allowance for the glamor of receding time, and, besides, Mr. Barker at the Duke of York's had at his disposal the exceptionally competent and versatile repertory company of Charles Frohman.

Mr. Heggie, as the old clerk, gave an earnest, well-rounded characterization. The "hero" of Mr. Barrymore was most notable for its restraint, but his outburst to the jury was genuinely moving. It was a sustained personation, doubtless the best thing Mr. Barrymore has yet accomplished. Miss Nesbitt played the Woman in just the right key; dolorously, but not monotonously. Her brief poignant scene in the witness-box was one of the most beautiful moments in a performance rich in such scenes. The minor role of the Son was acted with commendable discretion by Charles Francis.

First honors, perhaps, should go to Mr. Iden Payne in the capacity of stage-director. I shudder to think what "Justice" would have become at the hands of one of our melodramatic producers. The detail of the court scene was suggestively carried forward without marring the continuity of the action. The subtle effect of the whole was somewhat vitiated by the apparent insincerity and proneness to overemphasis on the parts of the Judge and the Young Advocate. I can hear still the intonations of Dion Boucicault's Justice in London.

The last act, though it passes two years after the preceding act, ran most fluently, I think, of all; which is a triumph both for dramaturgy and stagecraft. That the third act, with its three scenes, did not run so smoothly or cumulatively as might have been desired, is not the fault of the director; or, at least, only in modicum. The audience ought to be more insinuatingly prepared for the pounding, and particularly for the turning on of the light, which brings down the third curtain; and the battering on the cell-doors then need not be quite so deafening. This "curtain" must be rendered thrillingly effective, but that is a feat not easily accomplished. Two minor shortcomings in direction: the Young Advocate, in describing the prisoner to the jurymen turns his back to them; in the third act, for a moment or two, the clergyman and the physician engage in dumb show colloquy which is here quite inexcusable, and scarcely necessary even in accordance with the antiquated idea of stage-directing.

How will the first-nighters and the theatrical reporters in Manhattan find "Justice"? "Gloomy and depressing," as they found it half a dozen years ago, in London? "Would you have me write *merry* tragedies!" cried Strindberg.

The fact remains: Messrs. Corey, Williams Riter, Inc., have produced "Justice," a tragedy, in four acts, by John Galsworthy.

Arthur Swan.

Boston, March 21, 1916.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror's office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

C. H. E., New York City.—We do not know where Camille Clifford is.

L. H., Washington.—Corey, Williams and Riter have offices at 12 West 40th Street, New York City.

M. G. D., Cheswold, Del.—At present we have no advance dates for John E. Kellerd. Just as soon as we receive them, they will be published in the Dates Ahead column.

K. M., Calgary, Can.—Write to the Metropolitan Opera House School of Dancing, or to Mme. Menzeli, at 22 East 16th Street, New York City.

C. J. Dolson, New York City.—Adele Ritchie recently married Guy Bates Post, who is touring in "Omar the Tentmaker." You may locate the company in the Dates Ahead column.

R. M., Muskogee, Okla.—Frank Carter is in "Robinson Crusoe, Jr.," at the Winter Garden, New York City. We cannot locate Ralph Moody, Richard St. Varin or Maud Hollingsworth.

C. E. J., Cincinnati.—Address Max Spiegel and Dave Marion at Columbia Theater Building, Broadway and 47th Street, New York City; Robert Campbell, in care of Stair and Nicolai, 1493 Broadway, New York City.

E. R. M., Chicago.—Peggy O'Neil had very little stage experience before she was made leading woman in "Peg o' My Heart." She is soon to appear in "Mavourneen," which will be produced by Corey, Williams, and Riter.

L. J. R., Philadelphia.—(1). William Ingersoll has been appearing in "Experience" this season. (2). Mary Pickford first appeared in motion pictures with the Imp Company. We don't know the exact date of her motion picture debut.

B. A. L., Coolidge Corner, Mass.—(1). The name of Grace Nolan does not appear in the cast of "The Cohan Revue, 1916." (2). Donald Macdonald will soon play in vaudeville. (3). We do not know where Becky Wood is. (4) "The Cohan Revue, 1916," will stay in New York indefinitely, and we do not know what cities it will visit after the close of its engagement here.

F. Johnslay, Cleveland.—Olga Petrova was in the motion picture, "My Madonna," which is an adaptation of Robert W. Service's poem of the same name. It was produced by Popular Plays and Players Company, under the direction of Mme. Blache. She also appeared in "The Soul Market," written by Aaron Hoffman and produced under the direction of Francis J. Grandon.

DEATHS

Bonney.—William Bonney, an actor, and for several years a member of the Hyperion Stock company of New Haven, Conn., died on March 25 at his home there, in his fifty-sixth year.

Coll.—Mrs. Augusta Coll died March 6 at her home in St. John, N. B., of grip, following a short illness. Mrs. Coll was the mother of Owen Coll.

Moore.—Henry L. Moore, Jr., manager of the Empire Theater, Rahway, N. J., died March 30, at his home, after a long illness. He was compelled to resign his theatrical duties because of illness. He was the author of several plays which were produced by local thespians and won much praise. He is survived by his widow and parents.

Clarice Pasquelena (Mrs. Wm. J. Sullivan), of the team of Sullivan and Pasquelena, died suddenly on March 22 at the home of her mother in Albany, N. Y. Sullivan and Pasquelena have been appearing as a vaudeville team for the past eighteen years.

"MIRROR" FOUND MISSING SON

Editor Dramatic Mirror:

Sir.—I wish to express my sincere thanks to you for locating my boy for me. I had a card from Mr. Matt Grau; also a letter from the missing one, and he has promised to keep me posted as to his whereabouts in future. Again thanking you, I am,

Very truly,

Mrs. E. G. Hall.

Oakland, Cal., March 24, 1916.

TO HEAD THE "FOLLIES"?

Ziegfeld Negotiating with Florence Smithson, English Musical Comedy Star

Florenz Ziegfeld, Jr., is negotiating with Florence Smithson, well known English musical comedy star, to head the cast of the "1916 Follies," which will be presented in June at the New Amsterdam Theater.

Miss Smithson, who is the daughter of Will Smithson, theatrical manager, has been connected with the stage from childhood. She made her first appearance on the stage at the age of three in the pantomime "Dick Whittington." Later she played in a number of dramas under her father's management. She made her debut on the London stage in August, 1905, in "The Blue Moon" at the Lyric Theater. Subsequent engagements include leading parts in "The Dairymaids," "Tom Jones," "The Arcadians," "The Mousme," "The Sleeping Beauty." She has also toured in variety theaters.

Ed Wynn, who has been a prominent member of the "Follies" for the past two years, will not appear under the Ziegfeld banner this season, as he has been engaged by Albert De Courville for a principal part in the Anglo-American revue which will be produced here in the Fall.

FORBES-ROBERTSON'S FAREWELL

Sir Johnston Forbes-Robertson, whose farewell tour of America is now drawing to a close, will make his last appearance in Greater New York at the Majestic Theater, Brooklyn, the week of Monday, April 10. Following his engagement in Brooklyn he will play one week in Newark, followed by final appearances on the American stage at Sanders Theater, Harvard University, on April 24-25. During his Brooklyn engagement he will be seen in "Hamlet," "The Passing of the Third Floor Back" and "The Light That Failed."

BALL EARNS $10,000 FOR FUND

The second annual ball of the Allied Arts of the Theater, for the benefit of the Actors' Fund, was held Thursday evening, March 30, in the Hotel Astor, under the auspices of the Sixty Club. Nearly $10,000 was earned for the fund, $1,500 of which was taken in at the door. Nearly two thousand persons attended, including prominent members of the dramatic, musical and motion picture professions and a large representation of the city's social and political life. The managing committee consisted of Daniel Frohman, J. Fred Zimmerman, Jr., and John S. Rumsey.

TO SEND OUT "MAVOURNEEN"

Chauncey Olcott is planning to send Augustus Pitou's Irish comedy "Mavourneen," in which he appeared some years ago, on tour next season with another Irish tenor in the leading role. It is said that William J. Kelly, now appearing in "The Melody of Youth," has been selected for the part.

A second Irish play with the title of "Mavourneen," written by Louis N. Parker, will be produced in New York next season by Corey, William and Riter.

ANN SWINBURNE WEDS

News has been received here of the marriage of Ann Swinburne, comic opera star, and Rudolph E. Schirmer, well known music publisher, in San Francisco on March 21. The wedding took place three days after a divorce separating Schirmer and his former wife was granted at Carson City, Nev.

Miss Swinburne was born in Eugene, Ore., about thirty years ago. She has appeared here on the stage in "The Count of Luxembourg," in a revival of "Robin Hood" and was starred in "The Madcap Dutchess" at the Globe Theater, in 1913.

MISS STARR ENDS TOUR

Frances Starr concluded her tour in "Marie-Odile" in Parson's Theater, Hartford, Conn., last Saturday night. Next week she will begin rehearsals in the new comedy by T. Wigney Percival and Horace Hodges. The play will be produced out of town by David Belasco next month.

"KITTY MACKAY" IN LONDON

LONDON (*Special*).—Catherine Chisholm Cushing's comedy of Scotch life, "Kitty Mackay" will shortly be produced in London by Alfred Butt. The cast will include Molly McIntyre, who appeared in the leading role of the American production, Margaret Nybloe, Jean Cadell, George Tully, Langhorn Burton, Henry Vibart, and others. The production will be staged under the direction of Donald Calthrop.

EMMA TRENTINI TO RETURN

Emma Trentini, who has been resting throughout this season at her home in Italy, will return to America in the Autumn to appear in a new musical play by Otto Hauerbach and Rudolf Friml, under the direction of Arthur Hammerstein.

WILSON AT SCRANTON

Stewart E. Wilson as Raymond in "Madame X." added to his laurels in Scranton, Pa., last week, where he is always a favorite.

"SPRING CLEANING"

William Elliott is preparing to produce shortly in New York a new play entitled "Spring Cleaning." George Parsons has been engaged for an important role.

"JULIUS CAESAR" ON THE COAST

Well Known Players to Present Tragedy in Natural Amphitheater at Hollywood, Cal., 5,000 People to Take Part

LOS ANGELES (*Special*).—A group of well known actors and actresses, who are playing temporarily in motion pictures, will present an open-air performance of "Julius Caesar" on May 19 at Hollywood, Cal., as their contribution to the Shakespeare Tercentenary Festival. The production will take on the nature of a spectacle as over 5,000 people will take part. It will be staged under the direction of Raymond Wells.

Those who claim the Shakespearean presentations in New York as the crowning features of the Festival will have to look to their laurels, for it is doubted if a more distinguished cast has ever been assembled to appear in Shakespeare. The production will eclipse in elaborateness, it is said, all pageant-dramas ever before staged in this country. The cast will include Tyrone Power as Brutus, Frank Keenan as Cassius, William Farnum as Antony, Theodore Roberts as Julius Caesar, DeWolf Hopper as Casca, Douglas Fairbanks as Octavius, Courtenay Foote as Decius Brutus, Constance Collier as Portia and Sarah Truax as Calpurnia. In the more minor roles a host of prominent motion picture players will be seen.

A natural amphitheatre in Beechwood canyon outside of Hollywood has been chosen as the scene of the drama. The spectators will be distributed over a vast auditorium in which arrangements will be made to accommodate 30,000 persons. Walls which rise sharply on all sides will provide acoustics which will allow every spoken word to be heard.

In the center will be a large space which will be used as the stage. On the canyon wall to the right of the auditorium will be the house of Caesar. To the left is the space where the gladiatorial contests will take place, and above it, on the left wall of the canyon, the enclosure from which multitudes of Romans will look down on the contests. A half mile down the canyon in the rear of the stage is an elevated plateau which will represent the "plains of Philippi."

The action will be continuous. At the close of one scene the lights will go out. They will then be flashed upon the spectators, and then immediately will go up on the next scene. It is to be an effect something on the order of the "cut-back" of motion pictures. The battle scene will be staged by one of the leading film producers, and it is to be so timed and directed that it will work its way from the background to the central stage at the moment of the climax.

TO STAGE SPECTACLE

Albert E. Kiralfy to Produce "Civilization" With Cast of 2,000

Albert E. Kiralfy, London theatrical promoter, has returned to New York and is arranging to present a gigantic spectacle in New York this Summer, entitled "Civilization." It will be produced on a vast scale with 2,000 performers, and will treat allegorically the history of civilization from seven thousand years ago to one thousand years hence. The show itself will be presented in a specially built auditorium, with a seating capacity of 10,000 and with an outdoor mechanical stage 300 feet wide by 300 feet deep.

Mr. Kiralfy is a son of Imre Kiralfy, one of the Kiralfy brothers, well known for their productions of spectacles.

PLAY FOR MISS FERGUSON

Actress to Appear in New Comedy of American Life by Herbert Footner

Elsie Ferguson's next play will be a new comedy of American life by Herbert Footner, author of "The Sealed Valley" and other novels. The scenario has already been submitted to Klaw and Erlanger, and the contract calls for the completion of the play by July 1. Miss Ferguson will play the role of a young society woman who has distinct ideas and a will of her own. The scenes are laid in a fashionable household on Long Island.

Before assuming the new part Miss Ferguson is to appear as Portia to Sir Herbert Tree's Shylock in "The Merchant of Venice" at the New Amsterdam Theater.

NEW MUSICAL PLAY

Cort to Produce "Gloria" by H. B. and R. B. Smith and Carol Woess

John Cort has accepted for immediate production a new operetta entitled "Gloria," with book and lyrics by Harry B. and Robert B. Smith, and music by Carol Woess. The cast will include Katherine Galloway, Grace Field, Josie Intropodi, Tom Lewis, John E. Young, Donald McDonald, Thomas Conkey and Dan Quinlan.

Rehearsals have already begun under the direction of George Marion and the out-of-town presentation will take place on Easter Monday.

SHAKESPEARE IN CHELSEA

A Shakespeare Festival will be given in the Chelsea district by the Chelsea Neighborhood Association the week of April 24. "King Lear" will be presented at various settlements and churches, the first performance being given Monday night of that week at the Hudson Guild, 436 West Twenty-seventh Street. Duncan MacDougall will play the King and direct the production, and the rest of the cast will be chosen from among the Art Drama Players.

NEGRO ACTORS IN SHAKESPEARE

The Lafayette Theater Stock company, an organization of colored actors, is to make a series of Shakespearean productions this Spring as its contribution to the tercentenary festival. The first production will be "Othello," with "Romeo and Juliet" to follow. At the close of the season the company will go on tour as far West as St. Louis.

ANN MURDOCK IN "SUKI"

A comedy by Winchell Smith, entitled "Suki," has been selected for the reappearance of Ann Murdock in the spoken drama.

IN "BELLE OF NEW YORK"

Ina Claire, Christie MacDonald, Reine Davies and Joseph Santley, have been engaged for the principal roles in "The Belle of New York," which is to be revived at the Casino Theater this Spring.

POLISH PLAY TO BE SEEN

Mme. Yorska and Emmett Corrigan to Appear in "Through the Ages"

Rehearsals have begun of "Through the Ages," an adaptation of a Polish drama originally produced in Warsaw, Poland, fifteen years ago by Dr. Jerzy Zulawski. The story concerns the eternal struggle of the soul with the body in various incarnations from 2000 B. C. to modern times.

Madame Yorska and Emmett Corrigan will head a company of sixty players. The production is being offered by the Loyalty Productions company, of which Ernest Shuter is the general manager. Witold Gordon, a Polish artist, has been brought here to paint the settings. Incidental music by Ignace Paderewski will be played by an augmented string orchestra.

"MERRY WIVES" CLOSES

Frohman Company Needs Wise for a New Production — Criterion to Reopen in Fall

The engagement of "The Merry Wives of Windsor," at the Criterion Theater, will be brought to a close to-night owing to the fact that Thomas A. Wise is required by the Frohman company for a new production which will shortly be made. Mr. Hackett is prevented by illness from playing again this season, and the Criterion will remain closed until Fall.

Attempts were made to have Mr. Wise remain in the role when it was learned that Mr. Hackett would be unable to take the part, but Alf Hayman, of the Frohman company, refused, on the ground that his new production could not be postponed. It is said that Mr. Wise's new role will be a representation of P. T. Barnum.

NEW THEATRICAL FIRM

Winchell Smith and J. L. Golden Form Partnership — to Present "Like Mother Made"

Winchell Smith, author of "The Boomerang" and "The Fortune Hunter," and John L. Golden, composer of "The Hoyden" and other musical comedies, have formed a partnership to produce plays. Their first presentation will be a comedy by John E. Hazard, entitled "Like Mother Made." A company is now being assembled and the first performance will be given on Easter Monday at Atlantic City.

The offices of the new firm are located in the Hudson Theater Building.

CATHOLIC ACTORS' SOCIAL DAY

The Catholic Actors' Guild of America held a social day at the Hotel Astor last Tuesday afternoon. Among those who provided entertainment were Elizabeth Murray, Hattie Williams, Maggie Cline, Alice Brady, Fred Niblo, William Harrigan, Andrew Mack, Pedro de Cordoba, and William A. Brady. Jere J. Cohan, president of the society, presided.

ENGAGED FOR WINTER GARDEN

James Hussey and Jack Boyle, of the vaudeville team of Hussey and Boyle, have signed a five years' contract to appear in Winter Garden productions. They will make their first appearance, as featured members, in the show to be presented there this Summer, rehearsals of which will shortly begin.

EDNA MAY TO ACT FOR FUND

Edna May, who has not been seen on the New York stage since 1905, will make one more public appearance at a special benefit for the Actors' Fund to be held Sunday evening, April 16, at the Century Theater. Others who will appear are Nazimova, Marie Dressler, Blanche Bates, Forbes-Robertson and Gustav Kerker, composer of "The Belle of New York."

NEW ELLIOT PRODUCTION

To Stage Hobart Play Which is to be This Year's Offering of Baltimore Club

Though "Just Boys" and "The Greatest Nation" failed to win for him any material prosperity, William Elliott refuses to be discouraged. He has just accepted for production a new comedy by George V. Hobart. The play is shortly to be presented for the first time by the Paint and Powder Club of Baltimore under the title of "A Hot Cup O' Tea."

Out of loyalty to Baltimore, his native city, Mr. Hobart consented to write a play for the Paint and Powder Club, an organization which makes an elaborate theatrical production annually. He wrote a straight comedy and called it "A Hot Cup O' Tea." It was submitted to William Elliott who accepted it for Broadway production on the condition that its title be changed to "Dear Dorothy."

The play will be given its first performance Easter Monday at Albaugh's Theater, Baltimore. Later it will be presented in Washington. Mr. Hobart has personal supervision of the production.

BENEFIT FOR MARY ELITCH LONG

DENVER, COL. (*Special*).—A benefit performance will be tendered Mary Elitch Long, manager of Elitch's Gardens, on May 8 at the Auditorium Theater. The performance, in which several well known players will take part, will be in charge of Margaret Fealy, who many years ago was leading woman at the Gardens.

Elitch's Gardens have met with misfortune the past few years and the resort is now in the hands of a receiver. It is hoped that by means of the benefit the mortgage on the property can be lifted.

Among the noted players who have appeared at Elitch's as stock stars or as members of the company are Herbert Kelcey, Effie Shannon, Henrietta Crossman, Maude Fealy, Helen Ware, Crystal Herne, Edwin Arden, Douglas Fairbanks, Ernest Truax, John Mason, Bruce McRae, Rose Coghlan, Lewis Stone, May Buckley, and others. Maude Fealy, who made her debut there as a star at the age of fifteen, has mailed $100 for a gallery seat.

Tickets may be procured from F. W. White, dramatic critic of the Denver *Post* and Margaret Fealy, Brown Palace Hotel, Denver.

WASHINGTON SQ. PLAYERS TO REMAIN

The Washington Square Players will not close their New York season on Easter Monday, as announced, but will remain at the Bandbox Theater for the remainder of the theatrical year. Later in the Spring they will present their fifth bill as well as a special production. The current programme, now in its third week, is said to have proved the most popular yet given at the Fifty-seventh Street playhouse.

MASON OUT OF "COMMON CLAY"

John Mason has retired from the cast of "Common Clay" for the remainder of the season. He is confined to his apartments at 245 West Fifty-first Street, with grip. Next season Mr. Mason will go on tour in "Common Clay" at the head of his own company.

ENGAGED FOR "THE TEMPEST"

Fania Marinoff has been engaged to play the part of Ariel in the Drama Society's production of "The Tempest." Miss Marinoff was last seen on the New York stage in "Consequences" at the Comedy Theater last season. She has recently been appearing in motion pictures.

MURIEL STARR RETURNS

Muriel Starr returned to New York last week after a long and successful engagement in Australia. Miss Starr went to Australia to play but a six months' season but her success was so emphatic that she remained there three years. After a six months' rest she expects to return to Sydney.

ORDYNSKI TO STAGE MASQUE

Richard Ordynski has been engaged to stage Percy Mackaye's "Community Masque," which will be presented in the stadium of the College of the City of New York in May as the crowning feature of the Shakespeare Tercentenary Festival. Associated with Mr. Ordynski will be Joseph Urban, the scenic artist.

"SELF-DEFENCE"

A new play entitled "Self-Defence," by Florence Speigel, twenty-two years old, and said to be the youngest playwright in this country, will be produced on Broadway next season.

PHILHARMONIC TO CELEBRATE

The New York Philharmonic Society will hold a "Jubilee Year" next season to mark the seventy-fifth anniversary of its foundation. The event will be celebrated by a five days' festival.

MRS. HARRIS' NEXT PLAY

Mrs. Henry B. Harris is preparing to re-enter the producing field the latter part of April, when she will arrange a two weeks' preliminary run for a new play entitled "Playing the Game." It is by Sada Cowan and Trappurn Whitney.

THE FIRST NIGHTER

"THE PRINCESS OF THE NILE"

Operetta in Three Acts by Arthur Landsberger and Franz Cornelius. Music by Victor Hollander. Staged by Heinrich Marlow, Irving Place Theater, March 31.

Nikodemus Zeddelmann, antiquarian, Willy Frey
Asta, his daughter ..... Elise Gergely
His Sister ..... Lina Haenseler
Erich Hagen ..... Hanns Unterkircher
Count Camaleja ..... Gustav P. Schuetz
Ignaz Tobian, dealer in antiques ... Eugen Keller
Pannekieker ..... Christian Rub
Naomi ..... Margaret Christians
Krause, policeman ..... Ernst Holznagel
Alma, maid ..... Flora Arndt
Heinrich, servant ..... Heinrich Falk

Director Christians seems to possess a genius for picking operatic successes. The emphatic hit scored by "Bruederlain Fein" was followed with "Hoheit Tanst Walzer," which had ninety performances, and now comes "The Princess of the Nile," which starts off with a flourish as if it would hold the boards of the Irving Place throughout the Summer. The new offering affords special opportunites to a number of the most popular members of the company, and shows Miss Margaret Christians to better advantage than anything this accomplished young woman has yet done in her short career. At the same time, it invests the popular comedian of the company, Mr. Christian Rub, with a part in which he is inimitable.

The new operetta is direct from Berlin, where it is still running after a year's unbroken success. It is replete with light, popular kind of melodies, and deals with an interesting topic. The first act transpires in an antiquarian establishment conducted by Zeddelmann. His right hand man is Pannekieker, an antique repairer of old furniture, with a love for the bottle. Zeddelmann acquires an Egyptian mummy, who is said to be the daughter of an Egyptian King, and who was buried alive in a tomb for bestowing her love on a man below her rank. Before her death she prayed to the Sun God to permit her to return to life, and it was decreed that she should come to life for one day once in a thousand years.

The Princess awakes from her long sleep and leaves her case, and now becomes the protege of old Pannekieker, who is taken for her father. Pannekieker consents to play the part of the father, but soon finds himself overwhelmed with millinery bills and bills for expensive gowns and jewelry, which Naomi has charged to him. Meanwhile, three suitors appear for Naomi's hand, and in his efforts to meet his involuntary obligations, Pannekieker betroths his adopted daughter to all three, but requires them to pay all bills. In the end, the complications multiply at such a rate that Pannekieker and Naomi are both arrested and subjected to a police inquiry for swindling; but before anything mortal can befall the Princess of the Nile, her day is up and she returns to her original mummy state. It is not till then that the discovery is made that she is not a mortal.

The plot affords ample opportunity for comic action, which is fully improved by the cast in general. Mr. Rub's Pannekieker being about as funny as anything imaginable. Miss Christian's Naomi is one of the most delightful impersonations in the entire range of comic opera. She is most attractive as the Princess, and executes a quaint and graceful Egyptian dance with Pannekieker, in which she won all hearts. Right up to date in her modern appearance, she was easily able to confirm the spell which she already exercises over the clientele of the Irving Place Theater. Elise Gerkely is a charming little soubrette who plays Asta, the daughter of Zeddelmann, and dances and sings with equal felicity. Mr. Unterkircher, who made such a pronounced success in "Hoheit Tanst Walzer," was again able to demonstrate his versatility in the part of Asta's fiance, who falls in love with Naomi; he was given a royal reception. Three other parts were remarkably well played. One is the maid by Flora Arndt, another is that of Zeddelmann by Willy Frey, and the third is the role of the Count Camaleja by Gustav Schuetz. The music is in the best vein of the composer of "Sumurun."

"SEE AMERICA FIRST"

A Comic Opera in Two Acts by T. Lawrason Riggs and Cole Porter. Produced by Elisabeth Marbury at the Maxine Elliott Theater, March 28.

Lo, the Poor Indian ..... Henry Red Eagle
Nototah ..... Jeanne Cartier
Percy ..... Clifton Webb
Guy ..... Leo Gordon
Marmaduke ..... Lloyd Carpenter
Cecil, Duke of Pendragon, John H. Goldsworthy
Sarah Perkins ..... Clara Palmer
Algernon ..... Algernon Greig
Chief Blood-in-his-Eye ..... Felix Adler
Ethel ..... Rosa Jane
Gwendolyn ..... Betty Brewster
Muriel ..... Gypsy O'Brien
Polly Huggins ..... Dorothie Bigelow
Senator Huggins ..... Sam Edwards
Dancing with Clifton Webb ... Jeanne Cartier

Act I.—On the Mesa. Act II.—In the forest.

The utilization of our popular slogans as musical comedy titles has ceased to be the exclusive privilege of Irving Berlin, for last Tuesday night a piece by T. Lawrason Riggs and Cole Porter, bearing the catchphrase, "See America First," was produced at the Maxine Elliott. We don't know what Messrs. Riggs and Porter think of their initial effort, but in all events they are declaring philosophically that if we never had beginners in the field of stage composition our supply of theatrical entertainment would eventually be exhausted. We will not quarrel with them on that point. We will even go so far as to state that they show undoubted promise of writing something wholly meritorious once they have forgotten the relics of their callow days.

To their naivety must be ascribed whatever lack of substantiality and finish may have been found in their first attempt. Having faithfully studied the works of Gilbert and Sullivan at dear old Yale, they have naturally assumed that to incorporate the spontaneity and gayety of those comic opera immortals, together with the freedom and devil-may-care spirit of the campus would be an original, famous and profitable thing to do. We sympathize with their ambition and congratulate the young men upon their selection of a producer. Miss Marbury has given "See America First" a charming production and has cast it in most cases with clever actors. Lavish expenditure has been made in the matter of scenery and costumes, all of which are fresh and attractive, and in some instances artistic.

Most of the two acts of the piece is devoted to a justification of the title. Senator Huggins, as wealthy as he is oratorical, loves America to the extent that he hates everything foreign. Consequently, when his daughter reaches a marriageable age he leaves the effete East and goes West in search of a genuine American son-in-law. The impressionable Polly, however, has visited London, where she once exchanged glances with a bemonocled duke at the opera.

Coincidence having waved an exceptionally long and arbitrary arm, it so happens that both Polly and the duke turn up in the Far West of America, he disguised as a cowboy and she on her way to a "back-to-nature" finishing school. Believing in their first impressions, it is a simple matter of a few musical numbers before the two decide upon a permanent Anglo-American alliance. As for Huggins, he quite forgets his patriotic doctrine in the new interest he had found in Sarah, the chaperon of the school.

The lyrics are studiously copied after the Gilbertian pattern in the long and complicated rhyme effects achieved. The music, however, gives the impression that its composer, after the first half hour, gave up the task of recreating a Sullivan atmosphere, preferring to seek his inspiration in our own George M. Cohan. Of the twenty-one numbers, a patriotic tune of distinctly Cohanesque stamp, called "See America First," found greatest favor with the audience. "I've a Shooting Box in Scotland" had a pleasing lilt, and there was freshness and charm in "The Language of Flowers" in spite of a conventional dance which followed its single verse.

Dorothie Bigelow, a granddaughter of the late John Bigelow, made her stage debut in the part of Polly. She is said to have studied for the operatic stage under Jean de Reszke. Miss Bigelow is tall and pretty and has an air of refinement which balanced the amateurish character of her acting. Her voice is of pleasing quality, though of not wide range.

John Goldsworthy, who played the part of the duke, showed that nobility can be pleasingly democratic if it chooses. To him was allotted most of the songs. Clifton Webb and Jeanne Cartier carried off the dancing honors. Sam Edwards presented a good picture of Senator Huggins, the only clearly defined character in the book. Clara Palmer struggled heroically in the part of Sarah. Felix Adler displayed a self-assurance that only a successful vaudeville career can give. He wandered about hopelessly in an impossible role, finally resorting to a number of Ford car jokes as his only means of arousing interest.

"CAPTAIN BRASSBOUND'S CONVERSION"

A Play of Adventure in Three Acts by George Bernard Shaw. Presented by Grace George and her Playhouse Company March 29 at the Playhouse.

Leslie Rankin ..... Hubert Druce
Felix Drinkwater ..... Lewis Edgard
Hassan ..... George Kent
Lady Cicely Waynflete ..... Grace George
Sir Howard Hallam ..... Ernest Lawford
Marzo ..... Guthrie McClintic
Captain Brassbound ..... Robert Warwick
Kiddy Redbrook ..... Malcom Morely
Johnson ..... Richard Clarke
Osman ..... Rexford Kendrick
Sidi el Assif ..... William Balfour
Cadi el Kintafi ..... Clarence Derwent
Petty Officer, U. S. S. Santiago ... Daniel Eames
Captain Hamlin Kearney, U. S. S. Santiago John Cromwell

Act I.—Garden of the Missionary's House. Act II.—Room in a Moorish Castle. Act III.—Room in the Missionary's House. Place—Mogador, Morocco. Time—Present.

"Captain Brassbound's Conversion" may be safely put down as one of the most gratifying offerings of the resourceful little Playhouse, which is approaching the end of the season with the ability to cast a backward survey on several interesting novelties. Following close on the heels of that excellent play, "The Earth," Miss George is further able to vindicate her judgment in the selection of entertaining plays by presenting truly the most romantic side of that most romantic of all comedy writers, Bernard Shaw. There is no great danger that the average mind will not be peremptorily impressed and captivated by "Captain Brassbound's Conversion." It fits in with the trend of the times, which is toward the ultra-romantic, and it is as Shawesque, if not as radical, as most of Shaw's conceits.

Capt. Brassbound, the rough and ready, half savage, fearless sailorman, is a new conception. Shaw takes care not to turn him from his elemental roughness in the image of nature into a namby pamby hero, who, like Ingomar the Barbarian, is turned by love into a lady's trainberear. This half-pirate, semi-bandit, comes under the magic spell of love in the end, but Shaw is too much the artist to distort his nature for the sake of a sentimental finish. There is a note of artistic sincerity in the very last scene where Brassbound hears the signal of his coasting schooner, and at once accommodates himself to the decision of Lady Cicely not to accept him for her husband, but rushes away to take command of his crew of moral derelicts.

There is still more novelty in the way Lady Cicely's character is developed. Although there is a trifle of opera bouffe in her literary make-up, it is not difficult to take her quite seriously as a type of woman who is fundamentally lacking in masculine logic, and yet, somehow, gives the impression of possessing a lot of common sense. She is a delightful example of the cheerful optimist. Every face looks good to her, every cut-throat has his excuse for being, no danger appalls her, and her candor wins where a mass of reasoning would fail. She goes through the complications like an endless chain of chatter.

Sir Howard Hallam, her brother-in-law, is another engaging personality. The three parts are excellently played. Mr. Warwick as Brassbound is a trifle theatrical at the start, but soon works himself into the elements of the role and suggests the hidden humor. Miss George scores brilliantly as Lady Cicely, and Mr. Lawford has his usual individualistic style of impersonating the magistrate.

As most admirers of Shaw are aware, the comedy deals with the two London visitors to Morocco and their trip into the dangerous interior under the guidance of Capt. Brassbound, who hasn't the most savory reputation as the leader of a miscellaneous gang of British castoffs, stands in with the predatory native sons of the hills and finally reveals a nice little grievance against Sir Howard in connection with some property that belonged to his dead mother. Lady Cicely possibly does not make him a much better person, but certainly awakens a new string of moral conceptions in his barbaric breast.

One other distinct personality is developed in the course of the play, Felix Drinkwater, a picturesque mixture of coster and London wharf-rat, comical, shrewd and wideawake, dirty and diplomatic, posing as the sole monument to the efforts of the kind missionary, Leslie Rankin, to reform the fallen. The part owes much to the cleverness of Lewis Edgard. The missionary is well played by Mr. Druce, and the small part of Marzo, a typical Italian brigand, is played to the life by Mr. McClintic. Mr. Kendrick is very good as Hassan, and John Cromwell gives a good account of himself as the captain of the U. S. cruiser which lands a party to look into the dealings of Capt. Brassbound. It may be interesting to note that Lady Cicely is the only woman in the cast.

"JUSTICE"

A Play in Four Acts and Seven Scenes by John Galsworthy. Produced by Corey-Williams-Riter, Inc. Candler Theater, April 3.

James How ..... Henry Stephenson
Walter How, his son ..... Charles Francis
Robert Cokeson ..... O. P. Heggie
William Falder ..... John Barrymore
Sweedie, office boy ..... Cecil Clovelly
Wister, a detective ..... F. Cecil Butler
Cowley, a cashier ..... Watson White
Mr. Justice Floyd, a judge ..... Wallis Clark
Harold Cleaver, advocate ..... Thomas Louden
Hector Frome, advocate ..... Lester Lonergan
Captain Danson, V. C., prison governor, Rupert Harvey
The Rev. Hugh Miller, prison chaplain, Walter Geer
Edward Clements, prison doctor, John S. O'Brien
Wooder, chief warder ..... Ashton Tonge
Mooney ..... Charles Dodsworth
Clipton ..... Walter McEwin
O'Cleary ..... Warren F. Hill
Ruth Honeywill ..... Cathleen Nesbitt

Those who have no direful, unreasonable apprehension of coming face to face with the truth of life in their drama will not be shocked by the fact that "Justice" is not a cheerful sort of play with a happy ending; but the play, in spite of its pervasive seriousness, leaves a stimulating effect because it takes a position for human rights.

This is one of those plays which, like "Damaged Goods," strikes at an existing evil. It is peculiarly timely in view of the prevailing prison crusade. It sheds a strong light on what Warden Osborne stands for, prison reform. The theme possibly has been employed before. A man is sent to prison for an offense and serves his term, is discharged and then is denied his opportunity to redeem himself, however willing. Richard Voss years ago wrote a remarkable drama, "Guilty," on a similar topic. "Justice" supplies a supplementary chapter of "Guilty." The latter showed the discharged prisoner; the Galsworthy play shows the prisoner inside the stone walls of the sepulchre of justice, unveils the whole inhuman machinery called law, which takes no account of the psychology of circumstances, and makes of a human being the plaything and victim of a hard and fast system, but, above all, it reveals the agony, the tragic fate, that awaits the victim in these living burial places. It presents a more than graphic picture of the tortured soul itself.

We have heard a great deal of this play, for there is nothing like the drama to impart a lesson by example. Mr. Osborne has brought his discharged prisoners on the platform to tell their stories. We get it all here in even more impressive form and substance through the perspective of an idealized example.

William Falder, the junior clerk of the law firm of James How and Son, is committed to prison for raising a check, impelled thereto by a desire to relieve the distress of a persecuted young married woman with two children, with whom he has fallen in love. Little more than a mere whim determines the serious step of the head of the firm. Justice must not be deprived of its victim. Falder is not a criminal, but his punishment is of that kind which destroys the mind.

Three scenes of the interior of the prison are shown. One of them the average beholder is not apt to forget. It shows Falder in solitary confinement, frightened at his own shadow, pacing his cell like a caged animal. There are hundreds of others in his position. By and by we hear a distant pounding. The prisoners listen in sullen terror. The mysterious pounding increases in volume. Hundreds of fists of distracted men are beating their iron doors. It becomes a rhythmic thunder of uncanny sounds. Terror overpowers the half crazed listener, until at last he, too, in mad frenzy, joins in the frightful symphony of beating fists in this inferno of shattered nerves and haunted brains.

It was a daring play to put on, but it has a mission, and we believe that a play with a true mission has a place on the stage and a public that is willing to forego the convention of form to be moved by the spirit of truth. Mr. Barrymore gives a strong individual performance of the character of Falder, while Mr. Heggie distinguishes himself once more in the role of the lovable old head clerk of the firm, who is not so warped and hardened by the law as to sink his heart in it. He develops the character with a fine sense of its values and shadings.

The second act presents a realistic court room scene, in which Lester Lonergan makes a strong impression by his resonant oratorical powers as the pleader for the prisoner, and Wallis Clark excellently acts the judge. Three convicts are well played by Messrs. Dodsworth, McEwin, and Hill. The only female role in the play, that of Ruth Honeywell, is admirably interpreted by Cathleen Nesbitt. The production shows careful rehearsing and admirable stage direction on the part of B. Iden Payne. The extreme impressiveness of the drama makes it a worthy event of the season.

"JULIUS CAESAR"

Four Scenes, by the Irving Place Company. Metropolitan Opera House, under the Direction of Rudolf Christians, March 28.

Julius Caesar ..... Heinrich Marlow
Publius ..... Otto Meyer
Popilius Lena ..... Eugen Keller
Marcus Antonius ..... Rudolf Christians
Lepidus ..... Reon Russell
Marcus Brutus ..... Richard Feist
Cassius ..... Ernst Holznagel
Casca ..... Ernst Robert
Trebonius ..... Christian Rub
Ligarius ..... Ludwig Koch
Decius Brutus ..... Hanns Unterkircher
Metellus Cimber ..... Ludwig Koppee
Cinna ..... Heinrich Falk
Artemidorus ..... Gustav Paul Schuetz
Ein Wahrsager ..... Willy Frey
Cinna, ein Poet ..... Curt Manther
Diener des Caesar ..... Hertha Schoenfeld
Diener des Marcus Antonius ..... Aranka Eben
Lucius, Diener des Brutus ..... Flora Arndt
Diener des Octavius Caesar ..... [illegible] Engel
Calpurnia ..... Grete Meyer
Portia ..... Annie Rub-Foerster

The Germans observed the tercentenary of the death of Shakespeare by a performance of four scenes from "Julius Caesar" in the Metropolitan Opera House which took on the character of an ovation. Under the direction of Rudolf Christians, the artistic actor-manager of the Irving Place Theater, the occasion was elaborated into an event in which German contributions to the bard's memory were merged harmoniously with an effective representation of the four strongest scenes of the drama. Beethoven's overture of "Coriolanus" was rendered magnificently by an orchestra of sixty under the baton of Nahan Franko, and during one of the scenes Mendelssohn's "Midsummer Night's Dream" was played with thrilling effect. Prof. Kuehnemann, exchange professor from one of the German universities, delivered a stirring address on Shakespeare, and was recalled three or four times amid tremendous enthusiasm. The Irving Place company gave a distinguished performance of the scene of the conspiracy in Brutus's garden, the scene in which Caesar is urged to go to the Senate and the forum scene. Mr. Christians as Marc Antony swayed his audience as he did the mob by the fiery power of his personality and musical voice, and made the part one of strong individual attributes. Caesar was played with impressive majesty of manner and tone by Mr. Marlow, and Brutus received an admirable though not a distinguished interpretation at the hands of Mr. Feist. The mob scenes were specially effective, although obviously rehearsed on the much smaller stage of the Irving Place. The scenic features were particularly brilliant. Every seat in the large opera house as well as the boxes were filled, and the occasion proved to be one of the most notable events in connection with the Shakespearean festivities of the season.

FRANK M. THOMAS,
At present in "The House of Glass," But Who Will Shortly Appear with the Dolly Sisters in "His Bridal Night."

Mr. Frank M. Thomas is one of the fortunate young actors who has not been out of an engagement for a term of years. He is always in demand for his conscientious work and agreeable personality. The past few seasons have seen him in a number of prominent Broadway productions. Playgoers remember him for his excellent performance with John Drew and "Along Came Ruth." On April 29 he closes as Jimmie Burke in "The House of Glass." Within two days after closing in one of the most successful offerings of the season he will, on May 1, begin an engagement with the Dolly Sisters in their new comedy, "His Bridal Night," under the management of A. H. Woods. A brother of Mr. Thomas, Calvin, who is well remembered in connection with "The Song of Songs," opened Tuesday evening at the Empire in Augustus Thomas's new play, "Rio Grande."

JOINS PLAY COMPANY

Ouida Bergere, formerly head of the Ouida Bergere Service Agency, and a well known scenario writer, has joined the American Play company as manager of its players' engagement department. Under Miss Bergere's direction engagements will not only be obtained for players in the dramatic and motion picture fields, but original scenarios, adaptations, rights to plays, ideas for scenes, etc., will be furnished to producers.

New offices have been prepared for Miss Bergere in Aeolian Hall. Here a complete set of records and photographs of players will be found for the use of producers. Stenographers will also be at hand for their convenience and a projection room will be available where "test pictures" of artists can be shown.

TO AID HUNGARIAN CHILDREN

A matinee is to be given at the Lyric Theater on Tuesday, April 11, for the benefit of the children of Hungary who have been made orphans and destitute through the war.

Among those who will take part in the performance are Mrs. Fiske, Viola Allen, Henrietta Crosman, Amelia Summerville, Eleanor Gordon, Madeline Delmar, and others. The Lyric Theater has been donated by Lee Shubert and Harrison Grey Fiske will act as stage manager.

ACTOR KILLED BY AUTO

Harold Hubert, an actor of 333 West Twenty-second Street, died in Bellevue Hospital, March 31 of injuries received by being struck by an automobile while crossing Eighth Avenue at Twenty-second Street. He was fifty-six years old. His last appearance on the stage was in "Bunny" at the Hudson Theater.

LOU-TELLEGEN SUES MANAGER

Lou-Tellegen has filed an action for $11,175 against J. Maynard Waite, the manager, who, he alleges, agreed to star him for twenty weeks in 1914-15 at $1,000 a week and to provide him with accommodation in hotels, drawing room cars, automobiles between hotels and theaters and other like attentions. Mr. Tellegen alleges that the defendant failed to live up to his contract, although he gave him $400 on account of one week's salary.

Frank Howe, Jr.

PLAYS

SALES, OPINION, ADVICE
Two Twenty Fifth Avenue, New York

MACKAY TESTIMONIAL BENEFIT

The testimonial to F. F. Mackay, for twenty-five years chairman of the Executive Committee of the Actors' Fund, is to be given on Friday afternoon, April 28, at the New Amsterdam. The programme will include Sir Herbert Tree in a one-act play called "Van Dyck"; Elsie Ferguson and Norman Trevor in a one-act comedy by R. C. Carton, entitled "The Ninth Waltz"; Marie Tempest and Leo Ditrichstein in a sketch by Graham Brown; a new comedy playlet, with Billie Burke in the principal role; the screen scene from "School for Scandal," with Phyllis Neilson-Terry, Lyn Harding, Bruce McRae, and Montagu Love, and a playlet, "The Barber of Beriac," with Arnold Korff and Else Adler.

TO WRITE ANOTHER PLAY

The Princess Troubetzkoy will shortly retire to her Virginia homestead, "Castle Hill," in Albermarle County, in order to begin work on a new play which the Shuberts will produce. It will treat of a phase of New York society life.

NEW YORK THEATERS

Playhouse 48th, E. of B'way. Phone 3628 Bryant. Eve., 8.30. Mats., Wed. & Sat., 2.30.
GRACE GEORGE
And Her Playhouse Company, Present
"Captain Brassbound's Conversion"
By BERNARD SHAW

WILLIAM A. BRADY'S **48th Street** Thea., E. of B'way
Phone 178 Bryant. Evenings, 8.15. Matinees, Thursday and Saturday, 2.15.
MESSRS. SHUBERT Present
Just A Woman
By EUGENE WALTER

Winter Garden B'way & 50th. Phone 2330 Circle
Evgs. 8. Mats. Tues., Thurs. & Sat., 2.
ROBINSON CRUSOE JR.
with AL. JOLSON

Casino B'way & 39th St. 'Phone, 3846 —Greeley. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.
Most Charming of All Viennese Operettas
The Blue Paradise
With CECIL LEAN

39th ST. Near B'way. Phone 413 Bryant. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
LOU-TELLEGEN
in the hit of his life
"A KING OF NOWHERE"

SHUBERT Theatre, 44th, W. of Broadway. Phone 3620 Bryant.
Evenings, 8.15 Matinees Wed. and Sat., 2.15.
JOSEPH BROOKS Presents
THE GREAT PURSUIT
By C. HADDON CHAMBERS
With an Extraordinary Star Combination

LYRIC 42d, W. of Broadway. Phone 5218 Bryant. Evgs. 8.30. Matinees Wed. and Sat. 2.30.
The Musical Play
KATINKA
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

COMEDY 41st, E. of B'way. Evs. 8.15. Phone 5194 Bryant. Mats., Tues. & Sat. 2.15
THE FEAR MARKET
By Amelie Rives (Princess Pierre Troubetzkoy)
With a Distinguished Cast.

Booth Theatre, 45th, W. of B'way. Phone 6100 Bryant. Evs. 8.30. Mts. Wed. & Sat. 2.30
A Satirical Melodrama of the Movies.
PAY-DAY
With VINCENT SERRANO

MAXINE ELLIOTT'S 39th, near Broadway. Phone 1476 Bryant.
Evenings 8.30. Mats. Wed. & Sat. 2.30
"See America First"
A NEW COMIC OPERA

NEW YORK THEATERS

EMPIRE Bway. & 40th St., Evenings at 8.15. Matinees Wednesday and Saturday at 2.15.
CHARLES FROHMAN.....Manager
Charles Frohman presents a new play of U. S. Army Life on the Mexican border
Rio Grande
By Augustus Thomas.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.30.
CHARLES FROHMAN.....Manager
Charles Frohman and David Belasco present
a new American play
THE HEART OF WETONA
By George Scarborough.

LIBERTY Theatre, W. 42d St. Evgs. at 8.15; Mats., Wednesday and Saturday at 2.15.
KLAW & ERLANGER, Managers
Charles Frohman presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play **SYBIL**

GEO. M. **COHAN'S** Theatre, B'way and 42nd St. Evgs. at 8.30. Mats. Wed. and Sat. at 2.30
KLAW & ERLANGER.....Managers
Henry W. Savage offers
Mitzi in Pom-Pom
With TOM McNAUGHTON

REPUBLIC W. 42d St. Evgs. at 8.30. Mats., Wednesday and Saturday at 2.30.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
JANE COWL
And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 33. Evgs. 8.30. Mats., Wed. & Sat., 2.30.
COHAN & HARRIS Present
Leo Ditrichstein
in his comedy triumph
THE GREAT LOVER
By Mr. Ditrichstein and Frederic and Fanny Hatton.

NEW YORK THEATERS

New Amsterdam Theatre, W. 42d St. Evgs. 8.00.
Matinees, Wednesday and Saturday, 2.00.
KLAW & ERLANGER, Managers
HERBERT TREE
IN
"King Henry VIII"
Sir Herbert Tree's Shakespeare Tercentenary Festival

GAIETY Broadway and 46th Street. Evenings at 8.25. Matinees Wed. and Sat., 2.25.
KLAW & ERLANGER, Managers
Corey-Williams-Ritter, Inc., present
MRS. FISKE
in the new comedy
Erstwhile Susan
By Marion De Forrest
Founded on Helen R. Martin's Novel, "Barnabetta"

BELASCO West 44th St., Evgs. 8.30. Mats., Tuesday, Thursday and Saturday 2.30.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail.*
By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near Bway. Evenings at 8.30. Matinees Wednesday & Saturday 2.30
OLIVER MOROSCO presents
The Cinderella Man
A new comedy
By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evenings, 8.15; Matinees, Wed. & Sat. 2.15
COREY, RITER & WILLIAMS present John Galesworthy's dramatic masterpiece
JUSTICE

ASTOR Broadway and 45th St., Evenings 8.15. Matinees Wednesday and Saturday at 2.15.
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
A musical revue quilt, pieced together and threaded with words and music.
By GEO. M. COHAN

FULTON 46th St. W. of Broadway. Evenings at 8.15. Matinees, Wednesday & Saturday, 2.15.
HACKETT & TYLER present
The Melody of Youth
A Romantic Irish Comedy by Brandon Tynan.

AEOLIAN HALL, West 43rd Street
Friday Afternoon, April 7th, at 3
SONG RECITAL
CRAIG
CAMPBELL
Tenor
Seats 50c to $2.00 on Sale at Box Office, Hotels and Agencies
Management PAYSON GRAHAM

HIPPODROME
Management CHARLES DILLINGHAM
HIP-HIP-HOORAY
10 Musical Comedies in One
SOUSA AND HIS BAND
100 Novelties, including
The Ice Ballet Sensation
FLIRTING AT ST. MORITZ
Evgs. 8.15 & Sat. $1.50 Daily Mat. $1
Mat. Best Seats $1.50 Best Seats
Staged by R. H. Burnside
Sunday Night—SOUSA AND HIS BAND and "Hip" Novelties

B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2, 25-50-75c. Every Night 25-50-75-1-1.50.
Two Big Concerts Sunday
SAM BERNARD
NORA BAYES
PEKIN MYSTERIES MORGAN DANCERS
HALLEN & FULLER HOWARD'S PONIES
THE MISSES CAMPBELL

PRODUCTIONS - STARS - LEADING PLAYERS
AUTHORS DIRECTORS

CHARLES EMERSON COOK INC.

SPECIAL PUBLICITY

TELEPHONE BRYANT 9779

AEOLIAN HALL, 33 WEST 42 STREET

SERVING MORE THAN 5300 NEWSPAPERS AND MAGAZINES IN THIS COUNTRY AND ABROAD

CHARLES EMERSON COOK, General Manager.
BEULAH LIVINGSTONE, WOMEN'S DEPT. W. SPENCER WRIGHT, ART DEPT. GEORGE VAUX BACON, MAGAZINE DEPT.

A LIMITED AGENCY SERVICE FOR STARS AND LEADING PLAYERS ONLY IS OFFERED IN CONNECTION WITH GENERAL AND SPECIAL PUBLICITY.

HAZEL MILLER
INGENUE
POLI PLAYERS
Scranton, Pa.

ROBERT P. GLECKLER
AT LIBERTY
130 West 47th Street, New York

GEORGETTE LELAND
AS
THE COMTESSE DE BEAURIEN
"It pays to advertise" ON TOUR

MAY NAUDAIN
Address care DRAMATIC MIRROR

JUSTINA WAYNE
784 Glisan Street Portland, Ore.

JOHN T. MURRAY
WINTER GARDEN PRODUCTIONS
Sole Representative
M. S. BENTHAM

BLANCHE RING
STARRING
Under the direction of OLIVER MOROSCO

EDITH POWESLAND
Motion Pictures or Dramatic
Address care DRAMATIC MIRROR

ANNUAL MEETING OF THE ACTORS' FUND

The Annual Meeting for the transaction of the business of the association, and for the election of Officers and Trustees of the Actors' Fund of America will be held at the HUDSON THEATRE, 139 West 44th Street, New York City, on Tuesday, May 9th, 1916, at 2 P. M.

SPECIAL MEETING OF THE ACTORS' FUND

A Special Meeting of the Actors' Fund of America will be held at the Hudson Theatre, 139 West 44th Street, New York City, at 3 P. M. (immediately following the Annual Meeting), for the purpose of voting on and adopting the following proposed amendment to the By-Laws:

SECTION 19. Any member of this association may at any time present a request for assistance or relief to the Board of Trustees or the Executive Committee; provided, however, that the Board of Trustees and the Executive Committee shall have no authority or power to consider such application for assistance or relief, unless it is made by a member of this association who has been in good standing for at least three (3) consecutive years, immediately preceding the request for relief or assistance, or who has paid at least three years' dues in advance.

FOR INFORMATION

In regard to the sale of the stories, novels, plays and other works of

GEORGE BRONSON-HOWARD

Apply to Edward N. Abbey, 27 Cedar St.

Mr. Abbey is the only person authorized to make or sign contracts on behalf of MR. BRONSON-HOWARD in regard to any rights in his works.

ANDREW BYRNE
Musical Director, Composer, Arranger
779 Quincy St., Brooklyn

FRED ERIC
Engaged by MR. PERCY BURTON for
Sir Herbert Tree's Shakespearean Festival
5311 N. 13 St. Bell phone, Wyoming 1652-J.
Philadelphia, Pa.

LOUISE MULDENER
"The White Feather"—On tour—Wm. A. Brady, Mgr.

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

WINTER GARDEN'S BIRTHDAY

The fifth anniversary of the opening of the Winter Garden was celebrated Thursday night, March 30, by special numbers on the programme. Al Jolson, who was a member of the first company to appear there, delivered a special monologue and sang some of his old songs.

SLIVERS LEFT $1,500

Frank Oakley (Slivers), the well-known clown, who died on March 8, left an estate of only $1,500, according to Josephine De M. Robinson, guardian of his child, Verona B. Oakley, who applied in the Surrogate's Court for letters of administration.

WILLIAM E. BONNEY,
Well-Known Stock Actor Who Died Recently in New Haven, Conn.

NEW HAVEN (*Special*).—William Bonney, well-known actor, for several years a member of the Hyperion Players of this city, was found dead in his bed on March 26. He had been in ill health for months. Mr. Bonney was for several years associated with Richard Mansfield. He appeared with Viola Allen in "The Eternal City."

Funeral services were held on March 28 at Christ Church. Attending the services were many men prominent in the theatrical and business world of New Haven. Mr. and Mrs. Sylvester Z. Poli represented the entire Poli enterprises and the managers of the theaters here, the entire business staff, the musicians, stage workers, ushers and employes joined with the players in expressing their respect.

Previous to the funeral services the body of Mr. Bonney lay in the mortuary parlors of Sisk Brothers in Grand Avenue and here thousands and thousands viewed the kindly face of the player.

ACTORS' EQUITY ASSO'N

Association Controlled by Democratic Motives Only—To Establish Chicago Office

Members of the A. E. A. are most earnestly urged to send their permanent addresses to the office of the Association.

At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, March 27, the following members were present: Presiding, Francis Wilson, Messrs. Edwin Arden, Arthur Byron, Edward Coburn, Edward Connelly, John Cope, Frank Gillmore, Howard Kyle, Bruce McRae, and Grant Stewart.

Life member elected: George Arliss.

New members elected:

Sol Aiken	Margaret Michael
Louis Albernl	Eddie A. McHugh, Jr.
Carolyn Mackey Bellair	G. Lester Paul
Kate Blancke	Arthur S. Ross
Helen Beresford	T. Harrison Roberts
W. A. Bechtel	Josie Sadler
F. Cecil Butler	Nina Saville
Eugenie Campbell	Frances Simpson
May Ross Clarke	Harland Tucker
Douglas W. Copeland	Mabel F. Vanet
Sadie Duff	Ethel Valentine
Marie Kerin de Becker	David C. Werner
Thelma Fair	Percy Winter
Henny Gaell	Cliff Worman
Albert Hart	Muriel Starr
H. E. Herbert	Viola Cain
Wm. Lennox	

It seems to be the desperate intention in some quarters to foster a belief that the A. E. A. is an aristocratic organization that makes only for the aggrandizement of a few. Nothing could be further from the truth. The officers and Council are not thinking of anything but that which concerns the welfare of the enlisted men and women of the A. E. A., in whose conduct lies the future of our organization. Those of us intrusted to study the actors' problem and to point the way to its solution are controlled by democratic motives in a common cause.

It is all very well for some of us to pay $50 and become life members. This betokens that we feel the need of the A. E. A. and have faith in its permanence. But the man who lives twenty years, for example, after getting his life card, may not contribute as much as the member who pays dues from year to year for the same period, or longer, and thereby perhaps keeps more actively in touch with the association. Under the banner of equity we are all equal. An issue having come up between our office and a mid-Western manager, who complained that his companies played more than two matinees a week, we would announce again that the A. E. A. has a form of contract to cover engagements wherein it is the custom of the theaters to be played, to have more than two matinees.

It is expected that we shall establish a Chicago office very shortly.

Complaints that the March "Equity" failed to reach some members exasperated the Publication Committee, who took every means possible to insure the correct delivery of the magazine. We are forced to suspect that the trouble lies with the post offices, or the theater service, that may be careless with all mail matter except letters of the first class.

In answer to managers who cry "What can you do to secure our rights against actors that leave us in the lurch?" let us quote from a letter we addressed to one management a few days ago, to wit:

We wish you to know, and we would have all managers so notified, that in any issue of this kind, wherein one of the A. E. A. members is charged with a breach of faith, of being derelict in his duties, our Council stands ready to arbitrate the case. And should it be found after a fair and impartial hearing that the member had caused the manager damage, the A. E. A. would place all of its legal machinery, if necessary, at the service of the manager, without charge, to compel the actor to give him just redress.

By order of the Council.

With Malvina Cream
"I Defy Wrinkles"
You too can have a clear, fresh youthful complexion every morning.
No Massage Needed
Malvina Cream works over night with Nature. Apply at bedtime and wash off next morning.
42 Years as a Toilet Necessity
ESTABLISHED 1874
Takes sting out of sun burn; quickly removes tan, heals chapped hands, restores flabby muscles, prevents pimples, freckles, sallow skin.
Ichthyol Soap, 25c Malvina Cream, 50c Malvina Lotion, 50c
All druggists; or sent postpaid on receipt of price. Send for testimonials.
PROF. I. HUBERT, Toledo, Ohio

Two Productions For Sale
Richard III
AND
Merchant of Venice
With the Wardrobe, Armor and Props. Scenery all in good order. Ready for stage. For sale for storage charges.
JERSEY CITY STORAGE
179-185 Cornelison Avenue Jersey City, N. J.
Phone 1282 Bergen

For Rent — Lafayette Theatre
Modern, up-to-date and fireproof; seats about 1600; for
Drama, Vaudeville or Moving Pictures
PERRIN, LATTER & BLUM, Inc.
301 Baronne St. New Orleans, La.

TO LET, FROM MAY 30 TO SEPT. 4, 1916, THE
Theatre at Elitch's Gardens
DENVER, COLO., the most popular resort theatre in the U. S. Fully equipped for Drama, Opera or Vaudeville. LIBERAL TERMS will be made to an acceptable organization wanting a Summer playhouse. Address George L. Roberts, Elitch's Gardens, Denver, Colo.

IF an actress of emotional and playful capabilities is desirous of securing a good acting part WHY not get acquainted with the heroine of my ROMANTIC COMEDY?
Three Acts :: Eight People
EUGENE VAREY—The Mirror

Dialogue Writer HAVE YOU SOME BIG IDEAS?
you desire put into dramatic form?
Will write for limited number of clients. References, well-known producers.
Box 3, West End Sta. Portland, Maine

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

SYDNEY, AUSTRALIA

The Coney of the Southwest Seas—American Players and Plays

SYDNEY, AUSTRALIA, Feb. 20 (*Special*).—For the third season the White City (the successful American venture modeled on the same lines as the Coney Isle) has reopened for the Summer, and the patronage accorded it, increases at every session. The numerous side shows of previous years have been added to, and the spacious and beautifully designed open air ballroom is conducted on the latest American lines. The scenic railway (the thrill and most popular of the side shows) covers a track of over 1½ miles. The manager, T. H. Ealick, is advertising a pure delight, and reminiscent of W. S. Gilbert at his best. Mr. Finlayson is in charge of the grounds. Fancy dress carnivals are held weekly, and no two are alike. There are over 150 different side shows for the most exacting patron, and the person who finds a dull moment at the city does not exist. The season will close about the time this letter is printed in THE MIRROR (in April).

Fred Niblo, together with the Australian company that supported him, appeared at the Waddington Theater on the screens, with emphatic success. The pictures were taken in Melbourne, under the J. C. Williamson directorate, and proved highly popular. Genial Fred is as good on the pictures as he is on the regular stage, and one who knows his work in the latter could almost fancy he was speaking all the time he is on the film. Gaby Deslys has also been appearing at these theaters to advantage. Mr. Waddington announces his policy of three new Sydney picture theaters.

Hugh J. Ward, managing director of the J. C. Williamson firm announces the new departure that they are starting. They intend showing the very exclusive pictures of the William Fox manufacture, and several exhibitions have been given locally to advantage of some of the series. Theda Bara is already well-known here through this advertising, and she will be the first star to appear at the Theater Royal in pictures, and will open in "Carmen." The firm intend holding matinees daily, as well as night shows.

"So Long, Letty," is still at Her Majesty's, Sydney, and likely to stop there for some time to come.

"Under Fire" had its Sydney premiere on Feb. 5, and scored a distinct success, the staging being termed remarkable. Sylvia Bremer, the clever young Australian star, has been engaged to play Beatrice Holloway's part in this production, the latter having to go to Melbourne to appear for Myrtle Tannehill who has met with a slight accident. Louis Kimbal is well received by press and public, his impersonation of the press representative being a distinct novelty. Frank Harvey, Emma Temple, Lizette Parkes, and a score of others constitute the cast in a sparkling production managed in front by genial Jimmy Hazlitt and behind by able Aziola Pearce. George Barnum produced the piece.

The latest theatrical news is that George Barnum, the Williamson producer, has been married; the event occurred last week, the bride being a Miss Casey, of this city.

E. J. Tait, for many years general manager for the J. C. Williamson firm, has left that management to join his brothers, Messrs. J. and N. Tait, in their theatrical ventures. The latter have been operating in Australasia now for some years with continued success. The new firm open again in Sydney at Easter, with "Peg o' My Heart" at the Palace.

George Marlow instead of being turned down by Melbournites as was expected, has had a boom with his Shakespearean combination at the Princess, and is doing remarkable business down South. The company includes Alan Wilkie as lead (well noticed by press), and Miss Hunter Watts, who also scores well. There is a long support but John Cosgrove, Walter Hunt, Valentine Sydney, Elwyn Harvey, and Jack Kirby are the outstanding among them. "The Merchant of Venice" will be followed by the evergreen "Romeo" and the "Merry Wives," with half a dozen others. The Sydney season of the pantomime ended after eleven weeks of record business, during this week and on Saturday next Gerald Griffen (from America) will commence a short Irish season, starting with "Mavourneen," and will be supported by Ethel Buckley, and the rest of the Adelphi Players. The booking is heavy.

"Billy" Noble has turned up again, after touring the country for some time, and will once again be "in front" for the new season of Edward Dyson's Comedy company, who are to appear at the Palace in "Fact'ry 'Ands," a locally written comedy. F. Wynne Jones is directing the music, and Charles Stanford is the producer for the combination which ought to have a successful season.

Wirth Brothers are to open their New Hippodrome (cost, £38,000) at Easter with the delightful circus, surely one of the best in existance. The new and huge building will accommodate a circus, and has a melodrama stage and also a larger one suitable for grand opera; in fact, the brothers state that they can produce anything in the "show" line without the slightest inconvenience to everyday working. The circus is working overland from Melbourne to Sydney, and will reach here in about eight weeks.

Edward Branscombe's "Dandies" are still appearing with success at the Garden Theater, Darlinghurst, and they are changing their bill twice weekly, in order to give their patrons a better chance to note their ability.

The National Theater is advertising seven new American acts for the Sydney season, which opened Feb. 19.

Al. Cleve, the American xylophone artist, opened at the Tivoli, and is absolutely the best in this line to reach here so far. His work is distinctly artistic and refined, and his selections are only of the very best. The Tivoli "Follies" have finished their season, and sallied forth for "fields afresh and pastures new." George Arnold and Pearl Ladd, late of the Gilbert and Sullivan Opera company, are back at these theaters and scoring well. Arnold is one of the "best make-up artists" probably ever in this country. Hugh D. McIntosh is to be congratulated on the excellence of his weekly bills.

BRUCE R. HUTTON.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Even Lent and a stormy night did not prevent a crowded house at the Princess Theater to witness "Twin Beds," March 24. Virginia Fairfax as Signora Monto was "a scream"; entire company excellent. "Broadway Jones," given by local talent, was repeated March 28 for the benefit of baseball. Complete arrangements have been made for the construction of two big theaters, one by J. B. Butler, and owned and operated by Awe and Julius; seating capacity 800. The one Mr. D. Snell will build will have a seating capacity of 1,000.

LILLIAN M. RANKIN.

ATLANTA

Lively Times in Dixie's Metropolis—Waiting for Grand Opera—Legitimate Season Ends

ATLANTA (*Special*).—Even if the regular theatrical season here is over, it doesn't mean that Atlanta isn't quite the livest amusement spot in the South just now. Moving picture stars and vaudeville headliners have been among the many guests at the local hotels recently, and the whole town is waiting and watching for the arrival of the grand opera singers, who are due to reach the city the last week in April.

Hazel Dawn, Irving Cummings, King Baggot, and Lillian M. Rubenstein, well-known scenario writer, were among the distinguished guests at the Southern Motion Picture Trades Exposition, which was held at the Auditorium March 30-31. Some of the prettiest girls in Georgia and Alabama were in attendance at the exposition, there being great interest manifested in the beauty contest which was conducted by the Universal Company.

The film folk in Atlanta are busy, and are evidently making money. Several of the movie-houses have been remodeled and enlarged, and a new theater by the name of the Piedmont opened its doors on the night of April 4. The Piedmont seats 1,100 people, and ranks with the best motion picture houses in the country. It will be the exclusive home of Vitagraph-Lubin-Selig-Essanay feature films, and is under the capable management of Ralph de Bruler, formerly manager of the Strand.

The Bluebird photoplays have come to Atlanta and are very popular. "Undine" was the first Bluebird release to be shown here.

Gladys Hanson, the Atlanta girl, who has made a name for herself on the legitimate stage as well as in the land of picturedom has returned to this city where she will be married in April to Charles Emerson Cook, formerly general press agent for David Belasco. The announcement of Miss Hanson's engagement to Mr. Cook was a source of great surprise here, and congratulations are being showered upon her. She says that her marriage will not interfere with her theatrical career, and believes that her real future lies on the legitimate stage.

Sam Chip and Mary Marble in the musical fantasy, "The Clock Shop," made a delightful headliner at the Forsyth week March 27. The Forsyth has done excellent business all Winter, and is crowded at every performance.

The Ben Greet Players were here in "A Comedy of Errors" on the campus of Agnes Scott Wednesday, April 6, and at Georgia Tech Thursday afternoon, April 7. Miss Lila Dell Frost, a beautiful Atlanta girl, is with Ben Greet. She was formerly with John E. Kellerd in his tour of the South in "Hamlet."

Margaret Illington in "The Lie" was the last regular theatrical attraction to be seen in Atlanta this season. The company excellent.

WARD MORRHOUSE.

BROOKLYN

A revival of "Robin Hood" was given with splendid success by the Calburn Opera company at the Majestic week March 27-April 1. Albert Parr, specially engaged for the production, was an ideal Robin Hood as could be desired and, together with Helena Morrill, also specially engaged, combined in giving a thorough musical treat. Forrest Huff duplicated his excellent work of the previous week, acting as Little John, and has won great favor with the audiences, while Nella Brown and Eva Olliveti did work above the average as Alan-a-Dale and Annabel, respectively. The comedy of the play is accredited to Robinson Newbold, ably assisted by Charles Myers, and when on the stage this pair had the audience in continuous laughter. The work of Mr. Newbold is a considerable asset to the Calburn company. The singing of George Shields, basso, was up to a high standard, and J. P. MacSweeney was an excellent Friar Tuck. In all, it was a merited production and a great success for the company. Cohan's "The Man Who Owns Broadway," Robinson Newbold being cast in Raymond Hitchcock's old role, follows.

"A Pair of Sixes" successfully played a return engagement at the Montauk to good business. "Potash and Perlmutter in "Society" follows.

Douglas Fairbanks in "The Habit of Happiness," featured in the Triangle bill, ably assisted by the other members, which included Jane Grey in "The Waifs," and Charles Murray in "The Judge." Miss Florence Anderson, soprano, was an added feature.

Announcement is made by the owners of the Grand Opera House that on Sunday evening, April 16, the usual Sunday concert will be abandoned and in its stead a testimonial performance will be given to Lew Parker, Brooklyn's oldest manager, who has managed Brooklyn theaters for the past seventeen years. This is the first benefit performance that has ever been given to the popular manager, and his many friends are working to make the bill one that will excel any other that has ever been seen in a Brooklyn benefit performance. The entire Grand Opera House Stock company will appear in special acts, together with a number of vaudeville headliners.

The Aborn Opera company is meeting with its usual success at the Academy of Music, playing this week "Tales of Hoffman" and "Carmen," with a special matinee at popular prices Friday, "Hansel and Gretel," "Rigoletto," and "Martha" follow.

ROBERT J. MERKLINGER.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Strand, March 26-28: "Audrey," "Across the Hall," "The Fatal Introduction" and "Windward Anchor," "The Sowers," "The Madcap Queen of Crona," "The Foe" and "Love and Vaccination" March 29-31; good business.

Empire, March 26-28: "A Wife's Sacrifice," "A Leap Year Proposal," "Unknown," and episode No. 5 of "The Iron Claw." "Gold and the Woman," No. 13 Westbound," and "Putting the Pep in Slowtown." Business fine March 29-31.

Modern, March 26-28: "Don Quixote," "Her Great Price," and "His Pride and Shame," "The Last Act," "The Bright Lights," and "Sable Lorcha." Crowded March 29-31.

Hippodrome: "The Battle Cry of Peace" continues to successfully play before fair houses.

Emery, March 26-28: James and Bonnie Thornton lead. In addition the comedy-dramatic playlet, "The Sword of Fire," Three O'Neil Sisters, Gray and Peters, James and Fealy, the photoplays, "The Chalice of Courage," "Strange Case of Mary Page, No. 9," "The Accusing Eye," and "Mr. Jack Trifles." James and Bonnie Thornton (retained), Lew Cooper, Charles Smith in "The Best of Friends," Louise Ransor and Pauline Saunders, Jack and Faris, the photoplays, "The Supreme Temptation," "His Mother's Scarf" and "Behind the Footlights" complete the bill; full house all week.

ROBERT L. BUTLER.

AMERICAN PLAY COMPANY

INCORPORATED

ANNOUNCE the ACQUISITION of

Miss OUIDA BERGÉRE

as MANAGER of its

PLAYERS' ENGAGEMENT

DEPARTMENT

Under Miss Bergére's Management

the American Play Company proposes to conduct this Department along the identical lines of HONEST EFFICIENCY and PERSONAL ATTENTION to the BEST INTERESTS of the ACTOR, as have won for it its present unassailable reputation as the business representative of the world's most famous Dramatists and Authors.

Thé Players' Engagement Department

will not only SECURE ENGAGEMENTS for PLAYERS in Dramatic fields as well as in Moving Pictures, but it also is prepared to act as PERSONAL BUSINESS REPRESENTATIVE for such Players as desire to devote their every energy to their chosen profession, and consequently wish to rid their minds of ALL WORRISOME BUSINESS DETAIL.

A UNIQUE ADVANTAGE

Miss Bergére offers a unique and exclusive advantage to such of her clients as desire engagements in Moving Pictures; by special agreement she can arrange for the taking of "Test Pictures" of each Player, which film she will show to Moving Picture Directors not only thereby demonstrating the certain "filmability" of the Player, but also saving an enormous amount of time for all parties concerned. By this method all uncertainty as to whether a Player "screens well" will be positively eliminated.

On Monday, April 3rd

Miss Bergére will transfer her entire office staff to the new suite of offices now being prepared for her by the American Play Co., at 1036-7 Aeolian Hall, New York City.

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement, Negro Plays, Paper, Scenery, Joke Books. Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

PLUCKER & AHRENS, Inc., WIGMAKERS

Successors to CHARLES MEYER, Wigmaker

160 West 48th St., New York
Bryant 4436

Retailers of all standard makes of GREASE PAINTS and POWDERS

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING

Theatrical Copying a Specialty

Best Work—Lowest Rate

J. E. Nash, 1368 Broadway (cor. 37th St.) N. Y.

DIXIE HINES INTERNATIONAL PRESS BUREAU

1400 Broadway - - New York

General publicity of an intelligent and effective nature for players and productions.

A PLAY
with strong character for Male Star
WANTED
LAURA D. WILCK
DRAMATIC AGENT, 1476 BROADWAY, N. Y.

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

Vaudeville Sketches, Monologs, Dialogs, Recitations, Musical Pieces, Minstrel Material, Make-up Goods. Large Catalog Free. T. S. DENISON & CO., Dept. 14 Chicago.

PLAYS Entertainments, Pantomimes, Tableaux, Drills. For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 543 So. Dearborn Street, CHICAGO, ILL.

MARY ASQUITH
PLAY BROKER
PERSONAL VEHICLES FOR STARS
1482 Broadway NEW YORK

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

THE SUCCESSFUL MOZART PLAYERS, OF ELMIRA.

The Photograph from which this Cut is Taken Was Made Expressly for the Dramatic Mirror.

This shows the Mozart Players, Mozart Theater, Elmira, N. Y., in "The Man Who Owns Broadway." Primarily, a dramatic stock company, the Mozart Players frequently make weekly excursions into musical comedy and display a versatility most remarkable. For two years Harry E. McKee has directed the organization with increasing popularity, until it now stands as one of the strongest stock companies in the country. Only the highest class royalty productions are offered: "The Dawn of a To-morrow," "Mrs. Wiggs of the Cabbage Patch," "Kick In," "Within the Law," "Paid in Full," "The Old Homestead," "One Day," "The Divorce Question," "Sherlock Holmes," "The Yellow Ticket," "Under Cover," "Innocent," "Mary Jane's Pa," "Brewster's Millions," "The Girl of the Golden West," "Bought and Paid For," "Rebecca of Sunnybrook Farm," "The Master Mind," and "On Trial" being some that have drawn crowded houses.

Reading from left to right, first row: Karle Amend (scenic artist), Henry Williman, Lee Parks, Gail Truitt, Fred J. Martin (directly behind), Jack McGrath, Peggy Cameron, Harry E. McKee (director), Victor Browne (leads), Alice Clements (leads), Harold Salter, Emma Carrington, Arthur Griffin, Joseph Latham, Henry Bouille (directly behind), Cliff Hyde (stage-manager), Carle Oltz (musical director), and William W. Clements. Director McKee's organization promises to be a fixture at the Mozart for many years to come.

J. MAXWELL BEERS.

CHANGES AT BALTIMORE

BALTIMORE (*Special*).—To whomever credit is due for the selection of Gillette's "Sherlock Holmes," at the Auditorium, let us give our sincere thanks for the revival. Not so much for the sake of the play itself, which still retains as strong a hold upon its audience and remains one of the best works of its kind produced on the American stage in the past fifteen years, but for the fact that it offered in its title role an opportunity for the best piece of acting Carl Anthony has placed to his credit since coming to Baltimore. He completely dominated the performance. Tersea Dale, that excellent artist, played Mrs. Larabee in her usual finished manner. Her departure from the city will be a serious loss, as her work has established a standard all too seldom reached in stock productions. Miss Huff had the role of Alice Faulkner and made the most of the small part. The other members of the company were all well cast, especially Eddie Boyd, whose splendid work in "The Prince Chap" was both a distinct and agreeable surprise.

We have just learned that the Auditorium Players have suddenly decided to accept the offer of James H. Moore, owner of the Temple Theater in Rochester, N. Y., for a summer season in that city. Manager Edward Renton's announcement of the farewell performance of the popular Auditorium Players to be given April 8, came as a distinct surprise. Their departure is an occasion for much regret, and our loss is Rochester's gain.

Receiving a welcome, which was as sincere as it was enthusiastic, the Poli Players inaugurated their spring and summer stock season at the Academy on Monday night before a typical Baltimore stock audience. The members of the company are strangers to Baltimore, although two members at least appeared intermittently at the Auditorium last summer. The company includes Florence Rittenhouse, who has achieved an enviable reputation with the Poli patrons at Washington and Richard Buhler, who is known to us through his work in "Ben-Hur." They will play leads. The other members are Louise Kent, Louise Valentine, Hammond Dailey, Tedd Brackett, James Wadell, Hayden Stevenson, Russell Filmore, Hardie Meakin and John M. Kline. The opening play was "Under Cover." "On Trial" week April 10.

An absolutely new and decidedly novel dramatization of "Dr. Jekyll and Mr. Hyde" was given March 27, at the Colonial by the Players headed by Norman S. Bean. Mr. Bean, the younger, appeared for the first time at the head of a company that he has gathered together with a great deal of difficulty, and which is, as he stated, the result of the examination and a study in New York of the qualifications of 700 actors. He announces other pretentious plays, even suggesting that he may produce "Macbeth." KREIS.

WILKES, SALT LAKE CITY

SALT LAKE CITY (*Special*).—The Wilkes Stock company, week March 19, presented "The Law of the Land" to big business, many nights to capacity. Paul Harvey as Geoffery Morton, Nana Bryant as Mrs. Harding and little Martha Nelson as Bennie were each fully satisfactory. Ferdinand Munier as Inspector Cochran, gave the part many clever touches of "Irishism." G. Lester Paul, Cliff Thompson, John C. Livingstone, Raymond House, Charlotte Treadway, Huron L. Blyden, Ancyn T. McNulty made up an excellent cast.

C. E. JOHNSON.

FISHER'S, IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"The Confessions of a Wife," Owen Davis's melodramatic grotesquery, which served its purpose during the palmy days of the Stair and Havlin circuit, was played by the Ernest Fisher Players at the Shubert March 26-April 1. Wallis Roberts who plays a villain with an iron constitution, who falls down a five thousand foot ravine in Act one, but "bobs up serenely" again in Act two, and who meets with a similar misfortune at the close of every act, should be mentioned because of his physical endurance and also because he does not lack in histrionic ability. Earl Lee and Molly Fisher were the comic lovers. Robert Russell was a fine looking minister who had taken some sort of a ju jitsu course. May Buckley did the confessing, and Minor Watson was her confessor. Emil Straka's musicians had to retain their seats throughout the performance, constantly playing "chords" for the entrance of leading players and a frequent sprinkling of "that night" music popular in the five-cent movies. "Three Weeks," April 2-8. Florence Stone will make her first appearance with this company April 9-15 in "Outcast." May Buckley leaves for Cleveland, and Minor Watson for Providence.

JOSEPH J. PFISTER.

IN PLAYS 1000 TIMES

SCRANTON, PA. (*Special*).—The strongest offering of the present stock season at the Academy was the Poli Player's production of "Madam X." week March 27, to capacity houses. The production reflected great credit on Director Augustin Glassmire and his capable interpreting company. Mae Desmond, Stewart E. Wilson, Gus Forbes, Charles H. Stevens, Arthur Buchanan and Morton L. Stevens, Hazel Miller, Mary Ward Holton and Josephine Enery, were all excellent. The remainder of the cast gave adequate support. "The Road to Happiness" week April 3.

Tuesday, March 28, Mae Desmond gave her 1000th performance here, on which occasion she was the recipient of many flowers at a reception given after the performance. Many congratulatory speeches were made by her friends to which she gracefully responded. Hazel Miller, who, during her stay with the company, by her excellent work on the stage has made a host of friends, resigned to take a much needed rest. She will be succeeded by Ida May Boggs, who comes here highly recommended.

C. B. DERMAN.

NEW STOCK FOR ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Resident Manager Uly S. Hill, of Harmanus Bleecker Hall, announces that the stock company at the Hall for the Spring and Summer engagement will be known as "The Bleecker Players" with Sue MacManamy as the leading woman, who has been playing leads with stock organizations in Cleveland, Buffalo, and Detroit. She comes to Albany after playing five months at the Shubert Theater, Milwaukee. The name of the leading man has not been announced. It is known, however, that the management of the company has been negotiating with Frank Thomas, the popular leading man of the Comstock Players here in 1914. The season will open Easter Monday, April 24, when the company will present "Under Cover," the big dramatic hit which has never been produced in Albany.

G. W. HERRICK.

GREATER NEW YORK STOCK

Keith's, Bronx: The home folks contingent received a most favorable representation at the hands of the B. F. Keith Bronx Stock, week March 27, when "Blue Jeans" was presented. This decidedly old-fashioned play strikes a sympathetic chord in playergoers who have grown weary of the long succession of the eternal triangle and sex plays that have flooded the stage. The farce-comedy situations, the exciting saw mill scene and the country band were followed with new-found enthusiasm. The village quartette of singers also came in for their well-merited applause. Walter P. Richardson as Perry Bascom and Frances McGrath as June, together with Luella Morey as Sue Eudaly, Fred C. House as Col. Risener and Walter Marshall as Ben Boone, Albert Gebhardt, Frederick Webber, Catherine Conners, Agnes Earle, Margaret Fielding, David Hewitt and many others appeared to advantage. "The Three of Hearts" follows.

The courtesy and efficiency in handling the long line at the box-office promptly put the patrons in a most thankful spirit to Treasurer Frederic Wagner and his able assistants.

IDA C. MALCOMSON.

BROOKLYN.—"The Revolt" proved a very successful production at the Grand week March 27-April 1, performing to uniformly good-sized houses, who appreciated the good work. Miss Enid May Jackson and Dudley Ayers as the husband and wife were in their prime, their work being excellent. Miss Clara Mackin was very effective in her acting, while Florence Roberts was very natural and congenial, being well adapted to her role. Misses Ellroth, Schofield, Evarts and Briggs also did work of high average; the same may be said of Messrs. Isadore Martin and Fay Baker. The direction of Mr. Jay Francis Kirk was effective as was his portrayal of the doctor. Next week large business is expected to receive "Kick In."

R. J. MERKLING.

THE ELSMERE.—The Elsmere Players, attraction week March 27-April 1 was "Kick In." With the presentation of this play, the clientele of this house were introduced to Welba Lestina, the new leading lady. Miss Lestina as Molly Hewes scored an immediate success, owing to her charming stage personality and excellent thespian ability. She is destined to become a great favorite up this way. Clay Clement as Chick, while giving a fair performance, did not prove an attractive foil for Miss Lestina's ability. Other parts were capably handled by James P. Burtis as Charley the dope fiend, a part by the way which we never thought he could portray, but which he did in an excellent manner. J. J. Hyland the inspector was all that could be expected, Henrietta Goodwyn as the forlorn Myrtle, Harold Kennedy as Jack Diggs, Edith Spencer as Memphis Bessie, and others. "The Yellow Ticket" follows.

R.

BAKER PLAYERS IN "BABY MINE"

PORTLAND, ORE. (*Special*).—The Baker Players put on the best production of "Baby Mine" that has been seen in Portland. A cleverer Zoie than Jane Urban could hardly be imagined. As the husband, Walter Regan covered himself with new laurels. Henry Hall, generally the villain, showed fine ability as a comedian in the part of Jimmy. In speed and thoroughness the play measured up to the best standards of farce.

LOGAN

STOCK PLAYS FOR CONVICTS

ATLANTA (*Special*).—Emma Bunting, who is probably Dixie's best known stock actress, has returned to Atlanta under the management of E. A. Schiller and is now appearing at the Lyric in some of her favorite plays. The opening production, "The Trail of the Lonesome Pine," was well received and drew large crowds. Miss Bunting is the only actress that has been able to make stock shows pay in Atlanta.

The Bunting company offered "Within the Law" the week March 20 and also presented this play at the Federal prison for the benefit of twelve hundred inmates. Henry Sherwood's capital work as Joe Garson was the feature of the production. Miss Bunting appeared as Aggie Lynch, while Eva Sargent had the role of Mary Turner. Other members of the Bunting company are George Whitaker, Rollin T. Holden, E. M. Leonard, Edward Menlove, Jack Ball, Margaret Ryan and Margaret Lee.

"Help Wanted" was the attraction week March 27, with "The Prince Chap" following.

WARD MOREHOUSE.

"THE OLD HOMESTEAD," WILKES CO.

SPOKANE (*Special*).—A village band, a "Hick" quartette, two fancy dancers, a Salvation Army corps, a solo or two and a real old-fashioned pillow dance, to say nothing of jig tunes by the theater orchestra, made "The Old Homestead" a decidedly diverting dramatic novelty at the American. The Ernest Wilkes stock company, supplemented by much Spokane talent, presented the old Denman Thompson vehicle week March 26. J. Anthony Smythe assumed the mantle of the author and star who played "The Old Homestead" for thirty years, and he made it a strikingly able characterization. C. MacLean Savage as Cy Prime and Cecil Ferstermacher, a Spokane boy in the cast, had an unusually busy week. Miss Jeanne Mai, who has been doing a number of clever character impersonations the last few weeks, uncovered another in her portrayal of Ricketty Ann. Miss Marta Oatman and Miss Evelyn Duncan had small parts as city girls. Miss Effie Ober had a bigger role than usual as Aunt Matilda.

ROBERT S. PHILLIPS.

WILKES, SEATTLE

SEATTLE (*Special*).—The offering of the Wilkes Stock company, at the Metropolitan was "The Blindness of Virtue" March 19-25, presented with skill and effect before houses ranging from small to large. Norman Hackett interpreted the role of Rev. Harry Pemberton with acceptance, and Phoebe Hunt as Effie Pemberton gave a clever portrayal of the part, while Richard Vivian was convincing as Hon. Archibald Graham.

The walls of the old Seattle Theater at the corner of Third avenue and Cherry street have now been completely razed to the ground. The house was built in 1892 and held first place among houses of amusement until the building of the Grand (now the Hippodrome) in 1900 with a seating capacity of 2,000. In 1907 the Earl Burgess Stock company played for one season at the Seattle, with Emma Bunting as leading woman; and other stock companies followed, chief among which was the Baker Stock company, in 1910-1911, with Joseph Galbraith and Ethel Clifton in the leads. In the demolition of the Seattle Theater the city has lost one of its well-known landmarks.

BENJAMIN F. MESSERVEY.

CHAMBERLAIN BROWN STARS

George M. Cohan Theatre Building
1482 BROADWAY
9130-BRYANT

(*Agency*)

EXCLUSIVE MANAGER FOR—

Fritzi Scheff (pictures) Ralph Herz Howard Estabrook Emily Ann Wellman Amelia Bingham
Helen Lowell Robert Edeson Adele Blood Zoe Barnett Irene Oshier Katharine Kaelred
Sydney Shields Walter Richardson Stella Mayhew Zelda Sears Henry Duffey Alice Fleming
Leah Winslow Emma Carus

ARTISTS PLACED BY MR. BROWN THE PAST MONTH

Howard Estabrook Charles Cherry Kathleen Clifford Hilda Spong Alma Belwin Effingham Pinto Morgan Coman Ethel Valentine
Beth Franklyn Vera Finlay David Herblin William L. Gibson Arthur Albro Clifton Webb Marie Chambers Pedro De Cordoba Jane Grey
Eugene O'Brien Thurlow Bergen Dudley Ayres George Le Guere Thurston Hall Emily Ann Wellman Stuart Fox France Bendtsen
Belle Daube Fania Marinoff Helen Courtney Mary Blackburn Maude Hannaford Ethel Grey Terry Hugh Cameron Regine Wallace
Beatrice Noyes Marguerite Skirvin Alice Gordon Alice Claire Elliott Reginald Barlow Robert Frazer Beatrice Moreland Margaret Greene
Harry Hadfield Arthur Boykin

MARY JANE.

MARY JANE

Daughter of Frank Priest, Well Known Theatrical Manager of St. Paul, Minn.

ST. PAUL (*Special*).—Many recall Frank Priest as an actor with the James O'Neill company and other organizations. About five years ago, after serving an apprenticeship as manager of the Princess Theater in Minneapolis, he took charge of affairs at the Shubert Theater, St. Paul, Minn. The figure on the right in the above picture is not Frank Priest when a boy, but the one on the left is his new leading lady, Mary Jane Priest, who gives promise of great things. Her voice has wonderful carrying power, and "Mary Jane's Pa" wonders why it is that she has an occasional desire to rehearse a strong emotional scene at 2 A. M. She made her first appearance six months ago, in an episode, "The Stork."

JOSEPH J. PFISTER.

BIG STOCKS FOR PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The sixteenth Edward F. Albee Stock company will open at Keith's, April 17. The larger number of the old favorites, including Sydney Shields, Helen Reimer, Ida Stanhope, Lora Rogers, Lyman Overman, Berton Churchill, Ralph Remly, Minor S. Watson, Lawrence Evart, James H. Doyle and the newcomers, Eugene Revere, Stuart Beebe and Nita Mac complete the company. Plays announced are "The Miracle Man," "The Dummy," "Believe Me, Xantippe," "A Pair of Sixes," "Under Cover," "On Trial," "Kick In," "Jerry," "Outcast," and "The Road to Happiness." The opening of the Stock is eagerly awaited.

Godfrey Matthews, formerly leading man of the Colonial Theater Stock company, Providence, R. I., has taken over the theater for the Spring and Summer and will install a stock company there, opening May 1. He will have associated with him many of the old favorites of last season's stock. Blanche Shirley will be the leading lady. Aside from Mr. Matthews and Miss Shirley, the company will include Laura Tintle, Jeanette Cass, Frances Scarth, Jack Lewis, Edwin Dudley, stage director, Arthur Matthews, Bert Rooney, Lionel Deane, Winfred Burke and Robert Fletcher. The opening play will be William A. Brady's "Sinners" and the company will be under the business direction of H. C. De Muth, formerly connected with H. H. Frazee and Jos M. Gates.

ROBERT L. BUTLER.

ST. LOUIS STOCKS QUITTING

ST. LOUIS (*Special*).—Mary Boland in "Along Came Ruth," had a big business at the Park last week, and is duplicating the business at the Shenandoah this week. The announcement that Miss Mabel Wilber, prima donna of the Park Opera Company since October, 1914, was contemplating leaving the company for an extended vacation, with the possibility of never returning, was the bomb that was exploded in stock circles. Miss Wilber leaves because she feels that the constant hard work of heading the company is affecting her general health. Her record here is phenomenal. In this year and a half she has never missed a performance or a rehearsal, has appeared in a new bill every two weeks, and in some instances a new one every week. She has played the leading role in every production. At matinees her admirers block the sidewalks awaiting her appearance.

Park: Week March 27-April 2. "The Girl of My Dreams," with Frank Moulan and Mabel Wilber heading the Park Opera Company. The revival of Hyam and McIntyre's big success has proven a happy one for this company. Arthur Burckly, tenor, plays Hyam's role, Harry Swifton; Miss Wilber, the part that Lela McIntyre played for three seasons, Lucy Medders. Frank Moulan is cast as Count Von Sniggleftz, Louise Allen as "Cuddle Swifton," George Natanson as Phineas Medders and Sarah Edwards as Helen Bombastino. Billy Kent, character comedian of the company, appears this week in a new role, that of composer and writer of lyrics. A pseudo-patriotic march song, "Depend on Me," with Cohanesque snatches of martial airs, and much "preparedness" atmosphere is the one credited to Kent. Francis J. Boyle, Royal Cutter, Harry Fender, Elva Rader, Josephine Dubois and the Park chorus of forty, help to made the production a notable one. Week, April 3-9, Mary Boland and The Players in "A Man's World."

Shenandoah: Mary Boland and The Players in "Along Came Ruth." Miss Boland plays the role originated by Irene Fenwick, that of Ruth Ambrose, Mitchell Harris plays opposite her as Allan Hubbard, while Matt Hanley, character comedian of The Players, is doing fine work in Joseph Kilgour's old part. Wm. Macauley, who has announced his departure from St. Louis at the end of this week, is splendid in the role of Miles Standish Bradford. Miss Elsie Hitz, ingenue of The Players since last September, leaves the company to join her husband, John Welch, of the "Twin Beds" company, in New York. Miss Hitz also has won the good opinion of St. Louis playgoers and her departure is regretted. Week, April 3-9, The Park Opera Company in "The Girl of My Dreams."

HAGERMAN.

FRESH NEWS

Sydney Shields has closed her successful season as leading woman in "The Fear Market" at the Comedy Theater and has returned to head the Albee Stock in Providence for her third season. Miss Shields is one of the biggest favorites ever seen in the Rhode Island city and since last appearing there has been with three New York productions, "What Money Can't Buy" H. H. Frazee's, "The Head of the House" and "The Fear Market." Miss Shields is under a long term contract with Chamberlain Brown, who is her sole agent.

Dudley Ayres has been secured by B. F. Keith to head the Keith Stock at Portland, Me., this Summer and will open there Easter Monday in "Under Cover." Incidentally this will be Mr. Ayres' farewell to stock as he will be seen in a New York production next season.

Alice Fleming has secured an increase in salary in Pittsburgh with the Davis Players because of her great popularity. Miss Fleming played the lead in "On Trial" there last week.

Arnold Daly has released his four big successes, "The Angel in the House," "Know Thyself," "Steve and His Wife's Family" for stock. Chamberlain Brown is controling them.

JAMES P. BURTIS

JUVENILE

This Week:
"COUNT NICHOLAI ROSTOV" in "THE YELLOW TICKET"

ELSMERE THEATRE
NEW YORK CITY

ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE DES MOINES, IOWA

HAZELE BURGESS

AT HOME

863 MASSACHUSETTS AVE. CAMBRIDGE, MASS.

JUVENILE LIGHT COMEDIAN

STEWART E. WILSON

Week April 3d-8th—"WALTER HARDCASTLE" in "THE ROAD TO HAPPINESS"
POLI SCRANTON PLAYERS

Charles Hunter Padden

LEADING MAN

Mgt. CHAMBERLAIN BROWN 1482 Broadway, New York

FRANCES McGRATH

LEADING WOMAN

Keith's Bronx Theatre New York City

WELBA LESTINA

LEADING WOMAN

This Week—"THE YELLOW TICKET"

ELSMERE THEATRE
NEW YORK CITY

Jack Roseleigh

LEADING MAN

This Week:
"The Virginian"

B. F. Keith's Players
Hudson Theatre
Union Hill, N. J.

DUDLEY AYRES

LEADING MAN

Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

May Buckley

All communications, Low's Exchange, 1123 Broadway, New York City

PERCY HELTON

AT LIBERTY ADDRESS GREEN ROOM CLUB

CARRIE REYNOLDS

Address care DRAMATIC MIRROR

CLIFTON WEBB

"See America First" Mgt. Marbury-Comstock Co.

MONTAGU LOVE

"The Great Pursuit"—Shubert Theatre Home Phone 5860 Bryant

ANN MURDOCK

Direction CHAS. FROHMAN

MRS. JACQUES MARTIN

"THE ORIGINAL MRS. SEMPLE"

"DADDY LONG-LEGS" Management HENRY MILLER

EVA FALLON

WITH "THE PRINCESS PAT"

Management John Cort

FRED GRAHAM

Supporting DAVID WARFIELD Direction DAVID BELASCO

LENORA NOVASIO

In "THE PRINCESS PAT"

FRED NIBLO

In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan

Management COHAN & HARRIS HARRIS THEATRE

HAZELL COX

"AROUND THE MAP" Management KLAW & ERLANGER

VIVIENNE SEGAL

With "THE BLUE PARADISE"

Management MESSRS. SHUBERT

WILLIAM RICCIARDI

"MAESTRO CEREALE" in "THE GREAT LOVER"

Management COHAN and HARRIS LONGACRE THEATRE

HARRISON HUNTER

In "THE FEAR MARKET"

Management Harrison Grey Fiske Comedy Theatre

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Phila 27-April 8, Easton 10, Lancaster 11, Harrisburg 12, Allentown 13, Reading 14, Atlantic City, N. J., 15.

ANY Man's Sister: Buffalo, 3-8.

BARRYMORE, Ethel (Chas. Frohman, Inc.): Chgo. March 20—indef.

BLUE Envelope (Richard Lambert): N.Y.C. March 13—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Henry Miller): Hartford, Conn., 3-8.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Lexington, Ky., 5, Louisville 6-8, Ft. Wayne, Ind. 10, Jackson, Mich., 11, Toledo, O., 12, Lima 13, Columbus 14, 15.

ETERNAL Magdalene (Co. A: Selwyn and Co.): Chgo. 2—indef.

ETERNAL Magdalene (Co. B: Selwyn and Co.): Oakland 3-8, Los Angeles 10-22.

ETERNAL Magdalene (Co. C: Selwyn and Co.): Lake Charles La., 5, Beaumont, Tex., 6, Galveston 7, Houston 8-9, San Antonio 10-12, Austin 13, Temple 14, Waco 15, Dallas 17-19.

EVERYMAN'S Castle (H. H. Frazee): Chgo. March 26—indef.

EVERYWOMAN (Henry W. Savage): Muskogee, Okla., 5, McAlester 6, Ft. Smith Ark., 7, Fayetteville 8, Joplin, Mo., 9-10, Chanute, Kan., 11, Iola 12, Coffeyville 13, Arkansas City 14, Wichita 15, Salina 17, Topeka 18, St. Joseph Mo., 19.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): St. Paul 3-8, Eau Claire, Wis., 10, Winona, Minn., 11, Dubuque, Ia., 12, Clinton 13, Rockford, Ill., 14, Madison, Wis., 15.

FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan 26—indef.

FISKE, Mrs. (Corey-Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.

FORBES-Robertson, Sir Johnston: Parkersburg, W. Va., 5, Wheeling 6, Johnstown, Pa., 7, Altoona 8, Cumberland, Md., 10, Hagerstown 11, Chambersburg, Pa., 12, Harrisburg 13, Trenton, N. J., 14-15, Newark 17-22.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GREAT Pursuit (Jos. Brooks and Messrs. Shubert): N.Y.C. March 22—indef.

HEART of Wetona (Chas. Frohman-David Belasco): N.Y.C. Feb. 29—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): Boston March 13—indef.

HODGE, Wm. (Lee Shubert): Boston Feb. 14—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1-April 8, B'klyn 17-22.

ILLINGTON, Margaret (Selwyn and Co.): Boston 3-22.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN, May: Boston 3—indef.

IT Pays to Advertise (Cohan and Harris): Phila. March 13—indef.

IT Pays to Advertise (Cohan and Harris): Cleveland 3-8.

JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.

JUSTICE (Corey-Williams Ritter): N.Y.C. 3—indef.

LITTLE Shepherd of Kingdom Come (Messrs. Shubert): Washington 3-8.

LOST in New York: Detroit 3-8.

MAUDE, Cyril: Boston 27-April 8, B'klyn 10-15.

MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16—indef.

MERRY Wives of Windsor (Jas. K. Hackett): N.Y.C. March 20—indef.

MURDOCK, Ann (Chas. Frohman): Utica N. Y., 13, Rochester 14-15.

O'HARA, Fiske (Augustus Pitou, Jr.): Detroit, 3-8.

OMAR, the Tentmaker (Tully and Buckland): Lincoln, Neb. 5-6, Sioux City, Ia., 7-9, Mankato, Minn., 10, Mason City Ia., 11, Waterloo 12, La Crosse, Wis., 13, Winona, Minn., 14, Eau Claire, Wis., 14, Minneapolis 16-22.

PAIR of Silk Stockings (Winthrop Ames): Indianapolis 3-8.

PAY Day (Messrs. Shubert): N.Y.C. Feb. 26—indef.

PETE (Henry Miller): Buffalo 3-8.

POTASH and Perlmutter in Society (A. H. Woods) B'klyn 3-8.

RIO Grande (Chas. Frohman, Inc.): N.Y.C. 4—indef.

ROBSON, May: Los Angeles 3-8.

ROLLING Stones (Selwyn and Co.): Bridgeport, Conn., 4-5, Perth Amboy, N. J., 6, Reading, Pa., 7, Johnstown 8, Pittsburgh 10-15, Toronto 17-22.

SKINNER, Otis (Chas. Frohman, Inc.) Denver 3-8 Salt Lake City 10-12, Ogden, U., 13, Reno, Nev., 15.

SOLDIER in Japan (Oscar Graham): Granite, Okla., 10, Carnegie 11, Ft. Cobb 12, Lone Wolf 13, Cordell 14, Custer 15.

SOME Baby (H. B. Harris, Est.): St. Louis, 3-8.

SOTHERN, E. H. (Messrs. Shubert): Chgo. March 21-April 8.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): Pittsburgh 3-8.

TELLGEN, Lou (Garrick Co.): N.Y.C. March 20—indef.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TREE, Sir Herbert: N.Y.C. March 14—indef.

TWIN Beds (Coast: Selwyn and Co.): Grand Island, Neb., 5, Columbus 6, Omaha 7-9, Clarinda Ia., 10, Ottumwa 11, Cedar Rapids 12, Tipton 13, Savanna, Ill., 14.

TWIN Beds (Middle West: Selwyn and Co.): Watertown, S. D., 5, Aberdeen 6-7, Wahpeton N. D., 8, Fergus Falls, Minn., 10, Jamestown, N. D., 11, Valley City 12, Fargo 13, Grand Forks 14, Crookston, Minn. 15.

TWIN Beds (Original: Selwyn and Co.): Prov., R. I., 3-8, Atlantic City, N. J., 10-12, Wilmington, Del., 13-15.

TWIN Beds (Southern: Selwyn and Co.): Norfolk, Va., 5-6, Richmond 7-9.

TWIN Beds (Special: Selwyn and Co.): Montreal 3-8; N.Y.C. 10-15, B'klyn 17-22.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. 3-8.

UNCLE Tom's Cabin (William Kibble): Ogdensburg, N. Y., 5, Ottawa Ont., Can., 6-8.

UNDER Fire (Selwyn and Co.): B'klyn 3-15 N.Y.C. 17-22.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

TRAVELING STOCK

FIELDS, Margaret: Battle Creek, Mich., 3-8.

GRAHAME: Wooster, O., 3-8.

HUGO Players: Litchfield, Neb. 3-5.

SHANNON, Harry: Wilmington, O., 6-8.

WIGHT Theater Co.: Lamont, Ia., 3-8.

OPERA AND MUSIC

ARORN Opera Co.: B'klyn March 20-April 15.

ALONE at Last (Messrs. Shubert): Boston March 20—indef.

AROUND the Map (Klaw and Erlanger): Boston Feb. 28—indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

CALBURN Opera Co. (Frank Callahan): B'klyn March 13—indef.

COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.

COME to Bohemia (Stuyvesant Producing Co.): Phila 3-15.

ELTINGE, Julian (A. H. Woods): St. Louis 3-8.

HEART o' the Heather (Joseph Brooks): Cinti. 3-8.

HIP, Hip Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

HYAMS and McIntyre (Perry J. Kelly): Milwaukee 2-9, Waukesha 10, Rockford, Ill., 11, Elgin 12, Logansport, Ind. 14, Muncie 15.

LILAC, Domino (Andreas Dippel): Cleveland 3-8.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.

NOBODY Home (Marbury-Comstock): Phila. March 20—indef.

NOBODY Home (Marbury-Comstock): Grand Rapids, Mich., 9-12.

ONLY Girl (Joe Weber): Rochester 3-5.

ONLY Girl (Joe Weber): Pittsburgh 3-8.

PASSING Show of 1915 (Messrs. Shubert): Buffalo 3-8, Milwaukee 10-16.

POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.

PRINCESS Tra-La-La (Andreas Dippel): Detroit 3-8.

ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.

ROBIN Hood (De Koven Opera Co.): Havre, Mont., 6, Kalispell 7, Spokane, Wash. 8, Wenatchee 10, Everett 11, Seattle 12-15, Portland 16-19.

SEE America First (Marbury-Comstock): N.Y.C. March 28—indef.

SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.

STOP! Look! Listen! (Chas. Dillingham): Boston March 27—indef.

SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.

TOWN Topics (Messrs. Shubert): Chgo. March 5—indef.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.

WHEN Dreams Come True (Southern: Coutts and Tennis): Plymouth, Mass., 5, New Bedford 6, Fall River 7-8.

WHEN Dreams Come True (Western: Coutts and Tennis): Norwich, N. Y., 5, Owego 6, Olean 7, Niagara Falls 8.

WILSON, Al. H. (Sidney R. Ellis): Ishpeming, Mich., 5, Marquette 6, Marinette, Wis., 7, Menominee, Mich., 8.

WORLD of Pleasure (Messrs. Shubert): Phila. March 27—indef.

ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Washington 3-8.

MINSTRELS

COBURN, J. A.: Newport News, Va., 5, National Soldiers' Home 6, Petersburg 7.

DUMONT'S: Phila. Aug. 28—indef.

FIELD, Al. G.: Champaign, Ill., 5, Indianapolis, Ind., 6-8, South Bend 9-10, Kalamazoo, Mich., 11, Battle Creek 12, Lansing 13, Adrian 14, Toledo, O., 15-16, Sandusky 17, Lorain 18, Elyria 19.

O'BRIEN, Neil (O. F. Hodge): Hagerstown, Md., 5, Winchester, Va., 6, Frederick, Md., 7, Lancaster, Pa., 8, Reading 10, Wilmington, Del., 11, Easton, Pa., 12, Pittston 13, Wilkes-Barre 14, Allentown 15.

MISCELLANEOUS

BALLET Russe: N.Y.C. 3-'09.

BOSTON Opera Co. and Pavlowa Denver 6-8, Kansas City 10-12, Omaha 13-14.

GREEN, Silas, Shows: Havana, Fla., 6, Arlington, Ga., 6, Albany 7.

LAUDER, Harry: Ann Arbor, Mich., 5, Battle Creek 6, Grand Rapids 8, Kalamazoo 10, South Bend, Ind., 11, Champaign Ill., 12, Bloomington 13, Decatur 14, Springfield 15.

THURSTIN, the Magician: N. Y.C. 3-8, Newark, N. J., 10-15.

DENVER

DENVER (*Special*).—The Denham got the best from the intense situations of "Inside the Lines," March 19-26. Week of March 26 inaugurated the stock star system with "The Yellow Ticket," artistically done by Florence Reed, supported by Malcom Williams, John Halliday, and the Denham company. "The Servant in the House" follows.

"Twin Beds" enjoyed good business at the Broadway, March 19-25. The Oberammergau Peasant Players held the boards March 26-27. Otis Skinner, April 3-9. "The Passing Show of 1915," week April 23.

The Tabor showed "Cabiria," March 19-25, followed by "The Ne'er Do Well," for an indefinite run. The Orpheum offered Joseph E. Howard, March 20 and week. Bessie Clayton, March 27-April 2. Fritzi Scheff to follow.

Elitch's Gardens has been sold under foreclosure as a sequel to two more or less disastrous seasons. A benefit is planned at the Auditorium May 9 for Mary Elitch Long, whose twenty-seven years of labor made the Gardens famous the country over. Maud Fealy, who was leading lady at the Gardens for several seasons, telegraphed an order for one seat at $100.

Dr. Sturgis closed the season of the Little Theater with "The Antigone," March 24-25. "Romeo and Juliet" will be a supplementary offering.

Robert W. Parkin, director for Henry W. Savage and formerly of "The Gingerbread Man" and "King Dodo," died in this city, March 26, aged forty-two.

FREDERICK D. ANDERSON.

CHURCH VS. THEATER

CORRY, PA. (*Special*).—Church or Theater. The residents can take their choice when they come downtown evenings, and see great strings of electric lights strung before the Opera House and the Methodist Church, which are a block apart. The theater has movies, while the church has an evangelist, who stands them up nightly. Competition is strong, but odds are in favor of the free gate. Meetings will be held for a month.

M. J. BERLINER.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Anderson, Daisy.
Black, Edith R., Frances Brandt, Gwendolen Brooks, Dorothy Buel, Mrs. Ben B. Byron.
Carlyle, Rita, May Clark, Sybil Coleman, Mrs. Walter Collier, Lucille Cummings.
Davies, Dorothy.
Ferrol, Miss, Alice Fisher.
Gillingwater, Helen, Eileen Goodwin, Mrs. Grantley.
Hall, Anna, Helen A. Hardy, Mrs. Frankie Paul Heller, Margaret Hawkesworth, Gene Hendrick, Florence Huntington.
Ivan, Rosalind.
James, Lillian, Mrs. R. C. Jenkins, Agnes Johnston, Doris Jordan.
King, J. L., L. Kingston.
Leonard D. Hope, Maude Leone, Josephine Lloyd, Miss Lopez.
Mannering, Mary, Elizabeth Milliar, Constance Molineaux, Julia Morton.
O'Malley, Eileen, Elita Proctor Otis.
Parfrey, Edith, Caroline Pearse.
Ralph, Jessie, Frances Randolph, Elizabeth Rathburn, Mrs. R. Russell, Edith Schaefer, Ivy Scott, Herbert Sly, Nana Sterling.
Tewksbury, Violet, Bertha Tipton.
Vale, Louise.
Waddell, Gladys, Marie Wainwright, Evelyn Watson, Adele Wentworth, E. Westbrook, Adele Wilburn, Mrs. Leonard Willey, E. Winlocke, Aida Wolcott, Cecilia Wright.
Young, Rida Johnson.

MEN

Arnold, Edward.
Barrie, N., Harry Brooks.
Campbell, Jos. C., Frank B. Clayton, Ray Cochrane, J. L. Crane.
De Krofft, Stewart.
Ellison, Mark.
Falkner, Fred W., M. E. Fassett, Nat Fields, Frank A. Finn, Louis Fletcher, Douglas A. Flint, Earl Fox.
Gard, Sumner, Carl Goe, Harry G. Gordon, Tommy Gray, Julian Grier, J. R. Grismer.
Haswell, Berkeley, Carl Haydn, David I. Herblin, Earl Lee Huntington.
Kaufman, George, Charles King.
Lambert, Jack, George Larkin, H. D. Lawrence, Thomas C. Leary, J. D. Lellingwell, Harry J. Leland, Pierre Le May, John Lynch, Louis Lytton.
Macauley, William, Alden McClaskie, Francis J. M. McGovern, Gene McGregor, J. C. Mack, Henry MacMahon, Ted Miller, Ted Morris, John Mundy, Thomas E. Murray, Sam Myers.
O'Brien, John M., Neil O'Brien.
Parmenter, David, Iden Payne, William S. Phillips.
Richards, Harry Hilliard, John Robb, Thomas Robinson, Carl T. Retlick, Lee Riley, P. C. Roby, George M. Rosener, Douglas Ross.
Shaw, Sandy, Thomas E. Shea, Stanley Sheldon, Mr. Simons, John P. Slocum, Gus Sohlke, Arthur Stewart, William Swan.
Thatcher, James F., C. Thomas, Denman Thompson, E. F. Thompson, Thomas Alex. Thompson, Gray B. Towler, Harry Travers.
Vale, Travers, Denton Vane, Arthur Vinton.
Wainwright, William B., John Waller, J. E. Ward, Frederick Warde, Donald Watkins, Louis E. Weed, R. B. Williams, Ed. H. Wood.
Young, Eloise C.

CHICAGO

Shakespeare Tercentenary Gives Way to Margaret Anglin — Bills at All Houses

CHICAGO, April 2 (*Special*).—There appeared to be no enthusiasm regarding the tercenterary celebration, so Shakespeare was withdrawn from the Princess after a single week and Margaret Anglin gave way to "The Weavers," which opened this week.

Cohan's Grand: Julia Arthur opened Sunday night in "The Eternal Magdalene," after two weeks of "Rio Grande." That play could have continued could bookings have been arranged satisfactory.

Garrick: "Experience" is in its fifteenth week and celebrates its 150th performance next Monday night.

Chicago: "Town Topics" is in its fifth week. Some changes have been made in the cast, but the cheapening process has not injured the performance.

Powers: Ethel Barrymore in "Our Mrs. McChesney" is in her third week.

Central Music Hall: The Theater Francais d'Amerique in a repertoire of French farces and comedies proved interesting last week to those attracted.

Blackstone: E. H. Sothern is in his last week. Yvette Guilbert opens next week.

Olympic: "So Long Letty" continues to attract good business.

Cort: "Everyman's Castle" looks like a success. It is well played and the subject-matter is fairly well handled. H. H. Frazee has provided an ideal cast, which is possible, as the cast is small.

Illinois: "Chin Chin" is in its tenth week.

National: "The Crisis" drew fair business last week.

Victoria: "The Parish Priest," a local company organized to fill an open date, holds forth.

Imperial: "Newly Married" is the current bill. "When the City Sleeps" drew fair business last week. George Edwards was the only member of the original cast in the revival, which was fairly good. Henry Gurvey did noticably good work. The opening matinee did not get out until nearly 6 o'clock.

Columbia: "Around the World" will be the Summer attraction at the Columbia.

A very fitting name for the annual entertainment of a theatrical club is the "Strollers' Revel," and it will be held Sunday afternoon, April 9, at Powers Theatre. This organization is about two years old and it boasts of a membership of 800 professionals, all of whom are enthusiastic in its welfare.

They claim the name "Stroller" is more fitting for what it intends to convey than any name chosen by an amusement club before. It embraces the whole list of amustment accomplishments from "Shakespeare" to "Sawdust," and "Revel" cannot be misunderstood by anyone with a knowledge of theatrical history. Carman Thomson designed and executed the poster.

E. E. MEREDITH.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The Academy of Music had a delightful offering March 23-25, with matinee March 25, in "Pollyanna," who softens and gladdens all who are downcast, hard, or sorrowful; large and enthusiastic audiences at every performance. Miss Collinge was very charming as Pollyanna, and the support given Miss Collinge by the notable cast with which she has been surrounded by Klaw and Erlanger and George C. Tyler deserves more mention than can be given in these short reports.

About the most thrilling melodrama ever seen here was presented at the Academy of Music March 28, 29, matinee March 29, when "On Trial" held large audiences.

Margaret Illington in "The Lie" at the Academy March 31, matinee and night.

The Lyric Theater (vaudeville) continue to attract capacity houses every afternoon and evening. Charles D. Wagner and his excellent orchestra and splendid war pictures round out good programmes at every performance. All "movies" are doing tremendous business.

NEAL AND MCCONNELL.

STEIN'S MAKE-UP

PITTSBURGH

PITTSBURGH (*Special*).—Louis Mann in "The Bubble," played a return engagement at the Alvin week March 27, and drew good houses. "The Only Girl," return engagement, April 3-8.

The Stuyvesant company presented "Come to Bohemia" at the Nixon March 27-April 1, book and lyrics by George S. Chappell, and music by Kenneth M. Murchison. Much can be expected from the principals in the cast, but they all seemed to have been more or less handicapped. Fred J. Nice and Ada May Weeks, a pair of dancers, brought here from "Around the Map" company, practically carried off the honors of the piece—that is, if applause counts for anything. They were probably put in at the last minute, as they were not named on the programme. Prominent in the cast were: Walter Percival, Fritz Williams, Daisie Irving, Alice Hegeman, Denman Maley, Frank McCormack, and Muriel Hudson. The audiences during the week were hardly even fair. Laurette Taylor appears in her new comedy, "The Wooing of Eve" week April 3.

"The Fatal Wedding" was the offering at the Lyceum week March 27. Marguerite Bryant (who was seen here early in the season in stock at the Empire) was cast as Jessie and was credited with first honors of the piece. Edward La Renz, Charles Kramer, Mrs. Ed. McHugh, Matt McHugh (who were also in stock here with Miss Bryant) and other members of the company gave good support. "The Lure" April 3-8.

The bill at the Davis March 27-April 1 was an extraordinary one, and it would have been almost impossible to name a headliner. Nan Halperin on her first visit here was given a hearty reception. "The Forest Fire" April 3-8.

"The Ne'er-Do-Well" began a three weeks' engagement at the Pitt March 27. Carl Bernthaler is directing the symphony orchestra of twenty-two pieces. W. W. Irwin, general manager of the Vitagraph Company, was here for the opening.

Yvette Guilbert appeared at the Alvin afternoon March 30, in conjunction with Emily Gresser and Ward Stephens. "The Star and Garter Show" was the attraction at the Gayety March 27-April 1 and was followed by the "Follies of the Day." Princess Kalama and Professor Kao was the added attraction at the Victoria, with the "Dashing Girls" company. "The Silver Top Belles" occupied the Academy stage.

One of the New York theatrical papers, speaking of bad business recently, had Pittsburgh down on the list. There may have been a few productions which did not fare very well here this season; but on the whole, business in general has been good.

FACKINER.

BUFFALO

BUFFALO, N. Y. (*Special*).—"Princess Tra-la-la" made a big hit at the Star Theater March 27-April 1, and was goodly patronized. Derwint Hall Caine in "Pete" April 6-8 (first performance).

"The Only Girl" paid a return visit to the Teck March 27-April 1 and received a flatter-inf reception. "The Passing Show of 1915" week April 3.

Weber and Field headed the bill at Shea's March 27-April 1, and were well received, as was Ernest Ball in his own compositions. Anna Held headed bill week April 3.

"The Lure," at the Majestic, attracted large houses March 27-April 3.

With Abe Reynolds as the principal, "The Merry Rounders" packed the Gayety March 27-April 3. "The Girl Trust" week April 3.

Bull's Eye Week was the name given at the Lyric March 27-April 3. The leading entertainers were the Courtney Sisters.

The main attraction at the Olympic was "A Night on a New York Garden," with Jimmie Hodges as the chief funmaker.

JAMES W. BARKER.

EL PASO

EL PASO, TEX. (*Special*).—Texas Grand (E. F. Maxwell, manager): "The Birth of a Nation" opened for two weeks' engagement March 20, and has been playing to packed houses ever since.

Crawford (E. F. Maxwell, manager): May Robson commenced a three nights' engagement March 26, matinee, and has had good houses. William Trueheart and his Manhattan Musical Merry Makers opened an engagement March 29, with "The Plotters."

The Campbell United Shows opened under tent March 20 for one week, under the auspices of the Moose Lodge. The John Robinson ten Big Shows April 8, afternoon and night performances.

T. E. SHELTON.

BYRON DOUGLAS
INVITES OFFERS
ADDRESS CARE DRAMATIC MIRROR

Margaret Willard

"DIANA DINWIDDIE" in "ALL FOR A GIRL"
In the Picturization of Rupert Hughes' Play

MARJORIE RAMBEAU
Address care DRAMATIC MIRROR

PEGGY WOOD
Management COHAN & HARRIS

OTTO KRUGER
Management COHAN & HARRIS

FRANCE BENDTSEN
In "THE FEAR MARKET"
Personal Representative Chamberlain Brown

ADA MEADE
In "KATINKA" 44th Street Theatre

Fiske O'Hara
Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco Belasco Theatre

SYDNEY SHIELDS
in "THE FEAR MARKET"
Personal representative—CHAMBERLAIN BROWN

BLANCHE YURKA
With E. H. SOTHERN
Management MESSRS. SHUBERT

GEORGE ALISON
DADDY LONG-LEGS - - Southern Tour
Direction Henry Miller Letters 16 Gramercy Park, New York

FREDERICK H. SPEARE

With "POTASH AND PERLMUTTER IN SOCIETY"
Management A. H. WOODS LYRIC THEATRE

ALICE DOVEY
In "VERY GOOD, EDDIE"

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President

DANIEL FROHMAN — JOHN DREW

AUGUSTUS THOMAS — BENJAMIN F. ROEDER

A PRACTICAL TRAINING SCHOOL FOR THE STAGE

Connected with Mr. Charles Frohman's Empire Theatre and Companies

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOL OF DRAMATIC ARTS EST 20 YEARS

DRAMA COMEDY ELOCUTION ORATORY — MUSICAL COMEDY AND LIGHT OPERA — PHOTO PLAY EXPRESSIVE ARTS ETC. — DANCING ALL STAGE CLASSIC BALLET ETC.

TECHNICAL AND PRACTICAL COURSES

EACH DEPARTMENT A DISTINCT INSTITUTION IN ITSELF

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levy, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mesereau and others. Write for catalogue. Address Secretary. Mention study desired. "ALVIENE SCHOOLS," 225 W. 57th Street, near Broadway, New York City

THE NATIONAL CONSERVATORY OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY

"'Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price, $5.

DANCES — PANTOMIME — PRODUCTION

IMPERIAL RUSSIAN BALLET

FIRST SCHOOL IN AMERICA

THEODORE KOSLOFF

145 West 43rd Street — Studio — Bryant 2075

Beverly Sitgreaves

LA SABBATINI in "THE GREAT LOVER"
LONGACRE THEATRE
Will accept pupils
In Acting, English and French Diction, Coaching, &c.
Address 129 W. 46 St. Tel. Bryant 3363

Mr. Parson Price VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*
West 29th Street, New York

Elizabetta Menzeli's

Grand Opera Ballet School

Every kind of dancing acts, or spectacular work composed and staged.
Maitresse de Ballet for Ned Wayburn's "Town Topics" tone pictures
Phone Stuyvesant 3334 — 22 E. 16th St., N. Y.

ALICE GALE

The German Mother in "TODAY"
Will Accept Pupils in
DRAMATIC ART
230 West 49th Street — Tel. Bryant 1917

Lowest Prices — Workmanship Unexcelled
Manuscripts — Photo-Plays

TYPEWRITING

Sketches — Scenarios

"Mutual Typist" Company
416 West 57th Street — THEATRICAL WORK A SPECIALTY
New York, N. Y.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PHILADELPHIA

Pen and Pencil Club Dinner to Ralph Bingham—"Come to Bohemia" Stock

PHILADELPHIA (*Special*).—Maude Adams still in town, a new musical programme at the Forrest, several good comedies showing at the other theatres has made the pre-Lenten theatrical season fairly active.

Miss Adams is playing in "The Little Minister," with "Peter Pan" as matinee attraction. It is strange coincidence that Miss Adams should still be playing in Barrie's play, for he has been the means of making her successful as an actress, and she is responsible for his fame as a playwright. Dallas Anderson, who is Maude Adams's new leading man, is not a stranger to Philadelphians, for he was seen here last season at the Little Theater under the direction of B. Iden Payne.

Next week at the Broad, Laurette Taylor in "The Wooing of Eve," of which Miss Taylor's husband, J. Hartley Manners, is the author.

The premiere at the Forrest this week is "Come to Bohemia," a new musical comedy, written by George S. Chappell, music by Kenneth M. Murchison. The prima donna is making her first American appearance, Daisie Irving of the London Gaiety.

At the Shubert houses, both are in their final week. At the Lyric, the Winter Garden show, "A World of Pleasure," with an all-star cast, headed by Clifton Crawford, is in its final week. "Alone at Last," which has made such a success in New York, is about to start on a road tour, and will reach here at the Lyric week April 10.

At the Adelphi, "Nobody Home" is getting ready to leave and to make way for a new play by Eugene Walter, of the "Easiest Way" fame. By the name, "The Little Shepherd of Kingdom Come," a play of a different character, is anticipated.

The Garrick has "It Pays to Advertise" in its fourth week to big business.

The big event of the week was, however, a dinner at the Pen and Pencil Club on Wednesday night, given to genial Ralph Bingham, to celebrate his first appearance in the movies. Ralph's first releases were shown, a lot of well-known figures in the local amusement world were present, and the affair was unique in every way.

Keith's bill this week featured many Philadelphia favorites. Valerie Bergere in the little Japanese playlet, "Little Cherry Blossom"; Eddie Leonard, the minstrel boy; Wilbur Mack, and Nella Walker.

Louis J. Beck, the well-known publicity manager, was in town last week in the interests of Miss Marguerite Bertsch, the new scenario editor of the Vitagraph Company, who is now acting as a director. Miss Bertsch is one of the few "movie" directors to have her own publicity man, and will shortly release the first film which she has both written and directed, "The Law Decides."

The Knickerbocker Theater Players are continuing to produce recent Broadway successes, "The Thief" being this week's attraction, while "The Conquerors," a French-German war play, is to be produced next week.

Ruth Robinson in "A Woman's Way" is playing this week at the American, and "Her Own Money" is to be played next week.

J. SOLIS-COHEN, JR.

BOSTON

Craig Players in Four Shakespearean Plays—Mayor's Tercentenary Committee Named

BOSTON (*Special*). — The Metropolitan Opera company is here for a three weeks' visit, with Barrientos—singing for the first time in Boston—Farrar, Alda, Gadski, Homer, Caruso, Scotti, and the rest of the stars. The engagement began with the Boston premiere of "Boris Godunov."

The Craig Players, at the Castle Square, will celebrate the Shakespeare tercentenary by giving four of the plays—"Romeo and Juliet," "As You Like It," "Hamlet," and "The Taming of the Shrew" during the two weeks beginning April 24, each play running for the afternoons and evenings of three days—strenuous work for John Craig's company. Henrietta McDaniel, who as the boy Peter was largely responsible for the appeal of the first Craig-Harvard prize play, "The End of the Bridge," has returned to the Castle Square for a fortnight, to play the leads in "Lord Fauntleroy" and "The Prince and the Pauper."

"Justice," now in New York, has a good two weeks' record in Boston. Galsworthy's unrelenting play is the very antithesis of the frivol that Boston usually takes closest to its heart, and that such a sincere, grim tragedy has made its way here so well is something of a surprise.

May Irwin in "33 Washington Square" has replaced the Galsworthy piece at the Plymouth and Margaret Illington in "The Lie" opened Monday at the Park Square. The other bills: Hollis, Cyril Maude in "Grumpy"; Colonial, "Stop! Look! Listen!" Shubert, "Alone at Last"; Wilbur, "Hobson's Choice"; Majestic, Will Hodge in "Fixing Sister."

Lillian Russell is the headliner at Keith's.

The mayor has appointed a committee to have charge of the official celebration of the Shakespeare tercentenary. Among the members are E. Charlton Black, president of the Drama League of Boston; John Craig, and John B. Schoeffel, proprietor of the Tremont. A meeting at the Boston Opera House on April 23 has been arranged, in the course of which, if the announced plans are carried through, there will be Shakespearean readings by Julia Arthur, Robert Mantell, Mary Young, and Sir Johnston Forbes-Robertson. There will be, on the following Sunday afternoon, an afternoon celebration—possibly including a performance of one of Shakespeare's plays—either at Franklin Park or on Boston Common. Lawrence McCarthy is stage-manager in general charge of the meetings.

FORREST IZARD.

ROCKFORD, ILL.

ROCKFORD, ILL. (*Special*). — Grand Opera House: John Drew in "The Chief" March 24, gave his usual finished performance, which pleased a big house. Billie Burke in pictures March 27, 28; David Warfield in "Van der Decken," March 31; Howe's pictures, April 7-8. Palace, vaudeville, March 23-25; tabloid, "Prince of To-Night," did excellent business.

Mr. and Mrs. Goldwin Patton are organizing a company in connection with the Singers' and Players' Club to have here a Little Theater. It is their plan to put on one-act plays, such as the Shaw plays, the Lady Gregory's one-act brochures, and others by some of the younger dramatists. It is also their plan to be surrounded by professionals, and also give some of the local talent a chance to work in. They are figuring on a house to seat two hundred.

HARRY F. NORRIS.

BALTIMORE SEASON WANES

BALTIMORE (*Special*).—To the regret of playgoers, the past week marked the formal closing of the theatrical season for legitimate traveling attractions in Baltimore. Beginning this week, April 1, the Academy will inaugurate its Spring-Summer season with the Poli Players. Ford's will continue "The Birth of a Nation," which has smashed all records for box-office receipts. The film now enters upon its fourth week, and seems destined to be with us until Easter and perhaps longer.

Why the powers that be did not see fit to prolong the local season is a matter of wonderment. Baltimore has patronized the playhouses this season better than many cities of the country, and only last week the Shuberts reaped a rich harvest at the Academy with "The Passing Show," the house being entirely sold out at every performance and hundreds compelled to stand, yet we are denied any more legitimate attractions this season, which, roughly speaking, has about four weeks to run. The Academy can boast of a admirable record for the season, especially in musical pieces, and Mr. Henkel is to be heartily congratulated upon the overwhelming personal success which has been his during the first season of his management.

I. B. KAHN.

At Proctor's Hippodrome Theater, Elizabeth, N. J., "Mutt and Jeff in College" played to fair houses matinee and evening March 30. "Bringing Up Father" booked for Hippodrome soon.

E. M. SCANLAN.

WRITERS—professional or amateur—like the THE EDITOR, the every-other-Saturday Journal of Information for Literary Workers. THE EDITOR is now in its 22nd consecutive year of publication.

FROM the days when Jack London, Mary Roberts Rinehart, Peter Clark Macfarlane, Albert Bigelow Paine, etc., were unknown aspirants, writers have made THE EDITOR a great exchange through which they have transferred to one another the results of their valuable experiences.

MARY Roberts Rinehart has said: "THE EDITOR helped to start me, cheered me when I was down, and led me in the straight path until I was able to walk alone."

JACK London has said: "The first number of THE EDITOR I read aroused in me a great regret for all my blind waste of energy. I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlady problems."

IN addition to practical, inspiriting articles on artistic and business aspects of the art-trade of writing, THE EDITOR prints each fortnight news of markets for all kinds of literary material.

UP-to-date news of photoplay markets and of opportunities to sell postcard, second serial and other rights of already published manuscripts is a feature.

THE regular departments are "The Literary Market," "The Experience Exchange," "Questions and Answers," "The Plot and Idea Forum," "The Rhetorical Corner," and "Considered Trifles."

NO writer can afford to be without the pleasant, inspiring and profitable fortnightly visits of THE EDITOR.

ONE year (26 fortnightly numbers) costs $2.00; single copies are $.10 each.

THE EDITOR, Ridgewood, New Jersey

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per agate line, single insertion. $1.75 per line, 13 times, $3.00 a line, 26 times, $5.00 a line, 52 times. 14 lines to one inch, single column. Four lines smallest space accepted. No double column space.

SCENERY

M. ARMBRUSTER & SONS,
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions. Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

WANTS

RATES, CASH WITH ORDER.

20 words, or less, cost 25c. Additional words 1c. each. Four-times orders will include a fifth insertion, free of charge, on request.

A GOOD Romantic Play for male star can be placed at once. Booth Play Company, Knickerbocker Theatre Bldg., New York.

A STRONG Drama, with comedy, for Broadway production by leading producer wanted. Booth Play Company, Knickerbocker Theatre Bldg., New York.

A DRAMATIZATION of book having large sale can be placed next season. Booth Play Company, Knickerbocker Theatre Bldg., New York.

A CLEVER farce or comedy needed at once for Broadway producer. Booth Play Company, Knickerbocker Theatre Bldg., New York.

EXPERIENCED high-class lead, comedy and drama, wants position in first-class motion picture company. American or European roles. College Education. For further information write, H. M. Chittjian, 217 University Ave., Ithaca, N. Y.

FOR RENT furnished apartment from April 1 to Nov. 1. H. Ballin, 18 W. 47th St., N. Y. C.

MR. LESLIE GROSSMITH wishes to purchase a copy of the Jefferson version of "Rip Van Winkle," or would hire it for a short period to copy. Anybody having one please communicate to Majestic Theatre, Grand Junction, Colorado.

PRESS matter or other literary work for responsible theatrical enterprise, wanted to do by dramatic writer with many years all-around theatrical experience. "Journalistic," care of MIRROR.

PLAY Wanted.—Drama or Comedy, or Comedy Drama. Address, for interview, Box 175, at 130 West 44th St.

SCENARIO Wanted. — Five-reel feature. Modern society drama with few principal characters. Booth Play Company, Knickerbocker Theater Building, New York.

SHAKESPERIAN Actors and Actresses.—Send photographs; salary—and parts you have played—state particulars. Archer F. Benson, King Edward Hotel, Toronto, Canada.

"TRY-OUT" Theatre Co. (Co-operative): Actors and Actresses wanted to make up cast of new plays produced—for the convenience of managers. A profit sharing system. Address "Try-out" care MIRROR.

WANT PLAY or Sketch by prominent author, specially written for YOU? Address Veritas, MIRROR office.

WE HAVE inaugurated a department for instruction in Play-writing. There is no fee for reading. If a theme is unworthy of treatment we will so advise without charge. If worthy we will so advise without charge, and also state our terms for collaboration, whereby an author may learn every essential in practical play building, either in person or by mail as desired. Similar method of instruction in Picture Scenario writing. Booth Play Company, Knickerbocker Theater Building, New York.

YOUNG MAN, 22, seeks a position of any kind, front or back, with progressive stock company. He has successfully appeared with a leading semi-professional Eastern dramatic organization. Hard worker. Best references. Small salary expected, as he realizes the value of stock experience. Address Candidate, MIRROR office.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Nora Bayes Returns—Sam Bernard as a Monologuist

THE Palace bill took a social trend last week. It was really a little experiment—savoring of novelty.

Nora Bayes, the headliner, made an unexpected reappearance during the following act, that of Charlie Howard, and then, having been joined by Mr. Howard and Eddie Leonard, chairs were secured and the entertainers sat close to the footlights. There they watched the last turn, the aerial specialty of the Four Danubes, making impromptu remarks and incidentally holding the audience to the final curtain.

This savors of the old variety days, when all the entertainers combined in a grand ensemble at the end of the programme. Perhaps it may develop.

Nora Bayes's New Songs

Nora Bayes is always interesting. She has too vivid a personality to ever be otherwise.

At the Palace her repertoire was largely familiar, but Miss Bayes limnes her songs with such a touch of humor that they remain fresh and interesting.

Two of her numbers are new. One was a serious ballad, taking the place of "The Robin and the Wild Rose," but not proving an adequate successor. It is bathos, and even Miss Bayes could not make it sound like pathos.

"You called me baby doll a year ago,
You told me I was very nice to know:
If you go away,
You'll be sorry some day."

She sang—with better effect—of one Bill Johnson, who went wooing with a bottle of perfume. The result wasn't satisfying, for the epicurean lady in question soliloquized:

"Mosey on your way with that extract of rose,
My fav-orite perfume is liver and onions in a frying pan,
Porkchops—that's the sweetest flower that grows."

Houdini Again

Houdini always tickles our senses of the theatrical. We like to hear the deadly serious way he addresses the audience: "Lay-dees and gentle-men, in introducing my or-riginal invention——" and so on. And, upon being imprisoned, head downward, in what he graphically terms a "water torture cell," he reveals his Barnum sense of the theatric by having an assistant stand close by, axe in hand. "I honestly don't expect an accident to happen, but you never can tell," Houdini has pleasantly warned.

Houdini is a showman of the old school. He does baffling things, and he gets every ounce of value out of them.

Eddie Leonard returned with his three banjoists and his pianist. Leonard does Ida," "Roly Boly Eyes," and kindred wah-wah songs, productive of irritation or pleasure, entirely dependent upon the state of your auditory nerves. He executes the silver clog and other minstrel dances with grace and ease, and he angles for curtain calls in his usual way.

Alan Dinehart returned in Everett S. Ruskay's "The Meanest Man in the World," the bright little playlet of a young lawyer who starts out to ruthlessly harden his heart, only to lose it upon his first case. Mr. Dinehart is our idea of an untheatrical, straightforward juvenile.

"Nurseryland," with Kalmar and Brown

"Nurseryland," presented by Bert Kalmar and Jessie Brown, has a scene in a child's nursery. A baby, a sawdust property infant, is put to bed, the lights are turned low, and the curtains at the back of the stage are drawn aside to reveal a huge book of nursery rhymes.

Page after page turns, each with a living character posing before a painted background. First we get old Mother Hubbard with her dog, played by Mr. Kalmar; then, in turn, Mary Quite Contrary, Simple Simon, Little Bo-Peep, and Little Boy Blue. A specialty is arranged around each nursery character. Mary Quite Contrary, for instance, leans toward toe dancing and high kicking, while Simple Simon does a comic song of gentle inuendo, casting some doubt upon Simon's well-known simplicity.

The sketch finishes in one, a drop depicting the historic hill of Jack and Jill. Then these characters roll through an aperture at the bottom of the curtain. After which they go into vocal detail about their hurried trip up the hill, the cause being father's morning-after-thirst. Thus are songs of the nursery viewed from Tin Pan Alley.

"Nurseryland" is prettily presented in scenery and costuming. The idea isn't at all new, but it is well worked out in the present form. To our way of thinking, Mr. Kalmar and Miss Brown lack distinction of personality, the ability to stand out. Their dances, in particular the bit where the dog plays with a toy balloon, are reminiscent of Adelaide and Hughes.

But "Nurseryland" will get along upon the appeal of its idea—juvenile but very effective for vaudeville.

Feigning a comic state of intoxication, Charlie Howard still staggers backward and forward across the stage in his new skit. This time the action takes place before a saloon on a steamship dock. Howard is assisted by Kernan Cripps and Margaret Taylor. You can forget Cripps, but Miss Taylor sings.

If Mr. Howard can keep Miss Bayes and Mr. Leonard in his company, his turn should get along nicely.

MLLE. CHAPINE,
Soon to Appear in the Varieties Under M. S. Bentham's Direction.

The Saxo Sextette play on saxaphones of gradating sizes, one of the musicians being a blackface comedian. One member of the sextette kicks the comedian, at which that gentleman produces a yelp-like sound from his instrument. The comedy musical turns of the old days always had a blackface comedian. The Saxo Sextette will appeal to musically inclined vaudeville-goers who like rags delivered in super-brass.

Sam Bernard's Historical Address

Sam Bernard topped the Colonial bill as a monologuist. He used the same identical make-up, we are told, that he utilized some 25 years ago. Be that as it may, his monologue is quite up to the minute.

It's a sort of address—in ruffled English—tracing the country's history more or less from the time "they gave Columbus three schooners and he discovered America" to the present period of trusts and high prices when, Mr. Bernard remarks, the few remaining Indians must laugh "up their blankets." The monologue has numerous real laughs—indeed we never saw Bernard to better advantage. But there are a few blue lines needing immediate elimination. Besides Bernard remains too long, the vocal difficulty with the musicians, used as a climax, needing abbreviation.

The Misses Campbell returned from an Orpheum tour decidedly bettered. They are still using their homelike Dixie interior and their piano, song and banjo turn in essential make-up, is unchanged. But, in subject matter, the sisters have avoided the "Southern" stuff from Longacre Square and are using old songs of the real South. They've even tried song-writing themselves with "You're as Dear to Me as Dixie Was to Lee," which serves them excellently.

The Western tour has improved their enunciation and in no way tempered the air of Southern distinction.

Embalming Fluid as a Laugh Incentive

The orchestra plays a funeral march as the curtain rises upon Ethel Clifton and Brenda Fowler's sketch, "The Late Mr. Van Camp," revealing that gentleman reclining upon his bier. Candles flicker close by and a bottle labelled "embalming fluid" rests upon the floor. The corpse suddenly sits up and engages in conversa-

(*Continued on page* 18)

Copyright by Strauss-Peyton, K. C.
MISS NAN HALPERIN,
Returned to the Palace This Week After a Long Western Tour.

S. OTTERRO,
The Parisian Dancer is Now in New York.

THE WEEK IN REVIEW

(*Continued from page* 17)

tion with a thin comedy butler of massive side-burns.

It's all a plot on Van Camp's part to test his wife's love. He suspects a scoundrelly friend.

"I'll stay dead for three more days if necessary," Van Camp tells the servant.

"You'll never keep that long," is the merry response.

The rest of the sketch consists of hurried dives off and on the bier at the approach of his wife or the suspected friend, efforts to eat unobserved and side remarks to startle and puzzle wifey and the other man. At odd moments the corpse drinks from the bottle of embalming fluid.

In the end Van Camp finds that his wife is true to him. So he gives the "friend" the scare of his life by tapping him upon the shoulder. Then he embraces wifey, the while quaffing another drink of the fluid.

The programme calls "The Late Van Camp" an unique farce. To us it seems a morbid one. It has an unpleasant taste—and the comic situations fall of response for that very reason. Wilmer Walter, who is featured, is adequate as the lively corpse while the rest of the cast is but passable.

Syncopating Sorrow

Dolly Connolly reappeared at the Colonial with Percy Fenrich, the song writer, at the piano. Miss Connolly runs through a routine of Wenrich songs, finally doing a new one, of cheering "wooden kimona" trend—

"If you don't want me, send me to my ma,
my pretty ma;
I don't give a rap,
Not a snap.
What becomes of me:
I'se only hanging on to life,
Till I can find some easy death to try.
Lord have mercy on me."

Miss Connolly chants her songs clearly and distinctly. That alone, is a distinction these days. Otherwise she is quite colorless and of non-committal personality.

Truly Shattuck has united with Marta Golden, a lady given to broad comedy.

Pedestrianing from the wings, they meet mid-stage.

"Why hello, Truly, how do you do," remarks Miss Golden in the defective furs of a chorine off her luck.

"I don't know you!"

"Why we were in the chorus together!"

That starts the repartee, which in turn leads to song. Miss Shattuck vocalizes ballads like "Your Wife." Miss Golden tries a prima donna burlesque as well as fearless imitations of Mrs. Leslie Carter, Anna Held and others, and they finish with a comic dispute. Here the old do-you-like-my-execution-yes-I'm-in-favor-of-it joke reappears.

DEATH OF MISS PASQUELENA

ALBANY (*Special*).—The funeral services of Cornelia Henderson Sullivan, known on the stage as Miss Pasquelena, took place from the home of her mother in this city on March 25. Mrs. Sullivan had been appearing on the vaudeville stage for the past ten years as a member of the team of Sullivan and Pasquelena, offering a singing and talking act. Miss Pasquelena had been suffering with a severe cold and came to the home of her mother in Albany to recuperate. Pneumonia developed soon after her arrival here and death resulted.

HERRICK.

Maud Rockwell Brown, a burlesque actress now with Al Reeves' show, has brought suit for absolute divorce against Chris O. Brown, the vaudeville agent. James A. Timony is Mrs. Brown's attorney. Mrs. Brown says in her complaint that she was married to Brown at Crown Point, Ind., Aug. 6, 1906. Mrs. Brown alleges that her husband was unfaithful to his marriage vows, naming Helen Page and Julia Gifford.

DURANT AND HAWKESWORTH WILL HEAD "SOCIAL REGISTER WEEK" BILL

Nora Bayes to Play Three Palace Weeks—"Man Without a Country" Coming—Isabell D'Armond's Tiny Piano

BY WALTER J. KINGSLEY

GETTING a new angle on your job is a wonderful thing now and then, so I here advise all vaudeville artists to buy a copy of "Turns and Movies," a new volume of poems by Conrad Aiken. This very modern verse deals for the most part with the men and women of the two-a-day. It possesses a frankness that will shock some but will delight others. At any rate, it is well worth reading. Don't be afraid to read poetry. A great revival of interest in poetry is sweeping over the world and vaudeville needs more of the imaginative and visionary. So buy "Turns and Movies" and learn how a brilliant poet regards the lives of acrobats, snake charmers, dancers, strong men, single women, sister teams, sidewalk comedians, monologists and their associates. The price is six bits.

Over in Philadelphia Wilbur Mack and Nella Walker are making the hit of the week on the Keith bill in "A Pair of Tickets." Mack and Walker are Philadelphia favorites. They hail from a town close to the Quaker City, where they have hosts of friends. Their production of "A Pair of Tickets" has put them in the front rank of those who create headline novelties for vaudeville.

The advance sale for the dancing debut at the Palace next Monday of Basil Durant and Margaret Hawkesworth is the largest in the history of the Palace Theater. This ultra-smart team of society dancers have the exclusives solidly with them. Money buys the best of everything and money has kept Durant and Hawkesworth dancing in millionaires' drawing rooms and the Hotel Plaza since the dancing craze began. They are the special pets of the summer colony at Newport and, in Paris, the fashionables of the Faubourg St. Germain made much of them. For three years the Palace has sought to engage them, and at last they have consented to do a week which is to be called "Social Register Week" in their honor. Their dancing is delightful; it is the spirit of aristocratic youth at play and embodies the holiday zest of Palm Beach and Piping Rock. Mr. Durant and Miss Hawkesworth are quite irresistible in their appeal to those who love ballroom dancing in its finest manifestation. The reservations for their week at the Palace indicate that they are going to draw Fifth and Park Avenues and the dwellers between solidly.

Nora Bayes is in the best voice of her career. Her popularity at the Palace is simply unbounded. She is now in her second week and has been engaged for a third week. Miss Bayes has taken a pretty country place at Bronxville for the Summer and ordered a new automobile. She is enjoying life, and well does she deserve to, for she adds materially to the gayety of New York, and those who do are more blessed than the peacemakers whom we are told will see Heaven.

That master showman, Houdini, enjoyed a week of success at the Palace. He did one of his famous stunts down at Bowling Green and got away with it. When Houdini was strapped into a straitjacket and swung by his heels from a Subway crane over the big shaft at the Battery, he did it to celebrate the Shakespeare Tercentenary. Like Our Lady's tumbler who did flipflaps and somersaults before the statue of the Virgin as his devotion, so Houdini honored the Bard of Avon by doing one of his famous escapes in midair. "I believe that Shakespeare's spirit will appreciate my candor and honesty in doing him honor in my own truly personal way rather than four-flushing with some insincere highbrow tribute," said Houdini. Moreover, the City of New York's Tercentenary Committee wrote and thanked him for his contribution to the current celebration.

Edward Everett Hale's famous story, "A Man Without a Country," has been turned into a vaudeville sketch by William Anthony McGuire and will be produced with a big cast at the Palace Theater next week. There will be three scenes staged on an ambitious scale. Will J. Corbett will head the cast. Mr. McGuire has written several hits for vaudeville. "The Man Without a Country" preaches the doctrine of preparedness and patriotism. It is singularly timely at the present moment.

Alf T. Wilton has begun a clever advertising campaign in the interests of Kathryn Dahl, "The Girl with the Nightingale Voice." Miss Dahl sang for the U. B. O. experts at the Palace one morning recently and captivated them. In private life she is Mrs. Alf T. Wilton.

Isabelle D'Armond has ordered the tiniest stage piano ever made from Knabe. She will use it in her new act, "The Dream Review," being written by Addison Burkhardt.

Weber and Fields close their vaudeville tour with their engagement at the Bushwick Theater. Fields will make a Summer musical production.

Harry Clark will open as a single at the Bushwick the week of April 24.

Rose Coghlan has a new sketch by the tireless Edgar Allan Woolf, which will have its initial hearing at the Royal.

"Nursery Land" and Ben Welch have been given routes.

William Gaxton is playing both the Palace and the Orpheum this week in "A Regular Business Man." During the Summer he will do a few feature films.

MARY MILES MINTER FOR BRIEF TOUR; NAZIMOVA HAS NEW PLAYLET

Doraldina in New Dancing Offering—Summer Plans for the Keith Theaters

Mary Miles Minter, the star of the Metro Pictures Corporation, is likely to be seen in vaudeville, probably only for a brief season.

Miss Minter was seen in vaudeville with Dustin Farnum some years ago in the one-act version of "The Littlest Rebel" afterwards elaborated into a full length drama. At that time Miss Minter was known professionally as Juliet Shelby. During the last two seasons she has been attracting wide attention in the pictures, being starred by the Metro Corporation.

Should Miss Minter enter vaudeville she will probably be seen in a playlet of Dixie in wartime, now under consideration. M. S. Bentham will direct her tour, if she accepts the variety offers.

Madame Nazimova may let vaudeville view the playlet, written by George W. Middleton, which she is to offer at the Actors' Fund benefit on April 16. The sketch deals with divorce.

Doraldina, the dancer recently seen in "The Road to Mandalay" at the Park Theater, enters vaudeville at the Royal Theater on April 17. Doraldina will be assisted by Clark's troupe of fifteen Hawaiian dancers.

Doraldina recently danced in Reisenweber's Hawaiian Room.

The Royal Theater, it has been definitely decided, will remain open all Summer, presenting popular priced vaudeville. The shift in policy to the three-a-day will be made shortly.

The same Summer policy will probably be inaugurated at the Brooklyn Bushwick and Prospect and possibly at the Alhambra. The Colonial and the Brooklyn Orpheum will close. Definite closing dates have not yet been fixed.

Claude Beerbohm, a nephew of Sir Herbert Tree, will soon be seen in the varieties in a sketch which he presented last week at a Century theater matinee given for the British-American Relief Fund. Eva La Gallienne was seen with Mr. Beerbohm in the playlet.

M. S. Bentham will direct Mr. Beerbohm's tour, although the production will be made by Sir Herbert Tree. Mr. Beerbohm is now playing the role of Cardinal Campeius in "Henry VIII."

Hugh Herbert, the author-actor, has written a new comedy vehicle for himself, "Prosperity." Mr. Herbert, assisted by Ezra Matthews, opened in "Prosperity" at the Brooklyn Flatbush on Monday. Mr. Herbert is the author of "Discontent," "The Sons of Abraham," "The Turn of the Tide" and other sketches. Alf T. Wilton is booking "Prosperity."

Grace La Rue returns to vaudeville in St. Paul on Monday. Miss La Rue, booked by Alf T. Wilton, will play a few weeks on the Orpheum time.

Marie Cahill returned to vaudeville on Sunday in St. Paul. Miss Cahill will tour the Orpheum time under the direction of M. S. Bentham.

Alf T. Wilton has issued neat little folders announcing the coming vaudeville appearance of his wife, Kathryn Dahl. Miss Dahl, who will be billed as "The Girl With the Nightingale Voice," will open shortly.

Louis Simon is leaving vaudeville to appear in the coming Shubert production of "The Girl From Brazil."

Everett S. Buskay is enlarging his playlet, "The Meanest Man in the World," into a three-act play, which Al H. Woods will produce. Allan Dinehart will continue in the principal role of the young lawyer.

Lillian Kingsbury, the star of "The Coward," now on tour, and N. E. Dano, a member of her company, were married on Jan. 25 in Milwaukee, Wis. The announcement of the wedding has just been made.

Mr. Dano was divorced from Valerie Bergere some three years ago. Miss Kingsbury's first husband was Clint J. Ford, an actor who died two years ago. Mr. Dano was a member of Robert L. Dailey's company in "Our Bob" and joined Miss Kingsbury's company several months ago, when Mr. Dailey cancelled bookings for a honeymoon. Mr. Dailey married Genevieve Cliff, star of "A Breath of Old Virginia," in a wedding as sudden and romantic as that of Miss Kingsbury and Mr. Dano.

Fletcher Norton and Maud Earl are going strongly on the Pantages time. "The prettiest and most entertaining singing and dancing act seen on the circuit this season," said the Tacoma *News*.

LONDON VARIETY NEWS

LONDON (*Special*).—The Four Boises are playing a tour in Sweden. They opened at the end of February at Malmo with great success to a packed house. The theater, says Harry Boise, is a fine, big, warm and comfortable house both from artiste and audience's point of view. Instead of a stage there is a large forty-two foot ring laid with heavy cocoa matting for the horses. During the intermission a strong inch-thick portable flooring in sections is placed on the ring over the matting. This floor was used for the Boises' act—flying trapese—for the dancing item in the bill and the Klein Family, a big cycling act. The Boises played one show nightly with matinee on Saturday and Sunday. The night show starts at eight, and is over at eleven and an act plays five weeks in one theater. Living is reasonable, working out at about four dollars weekly all in.

Frank Whitman, the dancing violinist, who has been one of the biggest applause hits of Albert P. De Courville's revue, "Joyland," at the London Hippodrome, has had his engagement there prolonged for a further ten weeks.

George Campbell and Birdie Brady, in their juggling song and dance scena, opened at the Alhambra, Paris, on March 11 for a fortnight's run. They then go over to the Olympia for a further fortnight, making up a month's stay in the city, which is rapidly becoming its old gay self again.

The Four Aerial Lesters, who recently arrived here from the States, via Australia and South Africa, got in well on this side and are at present playing an engagement in Paris. They are due to return to the Moss Tour upon the conclusion of their Parisian engagement.

Roxy Le Rocca, "the wizard of the harp," who opened on March 13 at the Empire Stratford, London, which hall is on the Moss Tour, was billed as "America's sensation." He made a decided hit, and seems likely to remain on this side for a long time. Joe Shoebright, of the Will Collins Agency, is handling his business. La Rocca, by the way, had some trouble in getting his harp past the Customs authorities at the port of arrival. It was detained twelve hours, and the duty he had to pay on it amounted to the same figure in pounds sterling.

Hamlin and Mack, who recently returned from a tour of South Africa, are now featuring in Lew Lake's revue, "A Daylight Robbery," which is featuring on the London Theaters of Varieties tour at present. This is a return engagement with Lew Lake for the American couple.

Frank Van Hoven, known here as the "Ice King," has established himself a firm favorite with the British public, and it seems very unlikely that he will ever return to the States unless he is offered a particularly tempting contract.

Augustus Yorke and Robert Leonard have successfully launched at the London Coliseum, their second contribution to the variety stage in "Isadore, You Tell Her." It is a one-scene comedy by James Horan, and compares very favorably with their former vaudeville offering, "In Lingerie." In "Isadore, You Tell Her," the popular "Potash and Perlmutter" favorites are seen in the role of Isadore Goldstein and Marcus Greenbaum, two partners in a blouse factory and the comedy hinges on their economical efforts to dispense with the services of their saleswoman.

Lew White, who established herself so thoroughly in favor while leading lady in various revues at the Alhambra, is now doing a double act at the Coliseum just across the road. She is partnered by Mack Morrison, who also did useful work in several Alhambra productions.

Mike C. Berg, late of the Berg Brothers, comedy cyclists, the "Cyclery Buffoons" and other cycling acts is making good with his new troupe, dubbed "The Keystone Comedy Cyclists." As I write the act is playing the London Coliseum. Mike, by the way, has now changed his name to Bert, instead of Berg. I was the first man he told of the change and the reason he gave for it was that he was afraid of being accused of relationship with the German Lieutenant Berg, so much in public eye over the Appam affair.

CHARING WEST.

EDW. S. KELLER Takes Pleasure in Announcing

"NURSERY LAND"

Copyrighted and Patented

A UNIQUE, CHARACTERISTIC, SCENIC PRODUCTION, PRESENTED BY

BERT KALMAR and JESSIE BROWN

OPENED MARCH 20 AT THE ROYAL—INSTANTANEOUS SUCCESS—AND IMMEDIATELY BOOKED AT

B. F. KEITH'S PALACE THEATRE, WEEK OF MARCH 27

AN IDEA, UNIQUE AND ORIGINAL, THAT WILL PLEASE OLD AND YOUNG AND TAKE YOU BACK TO "CHILDHOOD"

April 3, Maryland Theatre, Baltimore, Md.—April 10, Keith's Theatre, Providence, R. I.

CHICAGO GOSSIP

CHICAGO (*Special*).—The bills at the Majestic must run long. The bookers insist on putting in shows which stretch out the running time of the programme. The house rule is to get the people out by 10:30, so it is usual for the show to start before eight. When Ruth Budd was injured Monday afternoon and was unable to appear for the rest of the week, Sherman and Uttry were given her place, and, as McIntyre and Heath work forty minutes, the show had to start before eight. Miss Budd fell when on the rings and was seriously injured. McIntyre and Heath were most of last week's show. White and Clayton, another blackface act, took second honors of the bill.

The Palace had Evelyn Nesbit as headliner. She is doing wonders and deserves credit. By the way, she denies rumored quarrels with Jack Clifford, her dancing partner. Bernard and Phillips were the applause hit of that bill.

A mid-west branch of the Vaudeville Managers' Protective Association was formed here on Friday of last week. The temporary officers are: Aaron Jones, president; Mort Singer, vice-president; Claude S. Humphries, secretary; and J. C. Matthews, treasurer. The meeting was called to order by Karl Hoblitzelle. Mort Singer had a letter from New York, with instructions to organize. Others present in addition to those mentioned above were: Will Cunningham, John Nash, Sam Kohl, L. F. Allardt and W. S. Butterfield.

E. J. MEREDITH.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Keith's, Cleveland; Keith's, Louisville, 10-15; Keith's, Indianapolis, 17-22.
AHEARN, Charles, Co.: Maj., Chgo.
AJAX and Emillie: Keith's, Columbus, 10-15; Keith's, Louisville, 17-22.
ALEXANDER, Gladys, Co.: Keith's, Dayton, 10-15.
ALLEN and Howard: Hipp., Youngstown; Keith's, Dayton, 10-15.
ALLMAN and Dody: Temple, Rochester, 10-15.
ALVIN Brothers: Hipp., Youngstown, 10-15; Empress, Grand Rapids, 17-22.
AMBLER Brothers: Temple, Rochester.
ANKERS, Three: Keith's, Cleveland, 10-15; Hipp., Youngstown, 17-22.
ANTRIM and Vale: Keith's, Cinti., 17-22.
BALL and West: Keith's, Boston, 10-15; Royal, N.Y.C., 17-22.
BALLET Divertissements: Maryland, Balto., 10-15; Colonial, N.Y.C., 17-22.
BANKOFF and Girlie: Los Angeles.
BARNES, Stuart: Maj., Chgo.; Columbia, St. Louis, 9-15.
BARRY, Lydia: Grand, Calgary, Can.; Orph., Seattle, 9-15.
BARRY, Mr. and Mrs. J.: Maj., Milwaukee; Palace, Chgo., 9-15; Temple, Rochester, 17-22.
BARTON, Sam: Orph., Kansas City, 9-15.
BEEMAN and Anderson: Royal, N.Y.C., 10-15.
BEERS, Leo: Bushwick, B'klyn; Prospect, B'klyn, 10-15.
BENNEY and Woods: Orph., 'Frisco, 9-15.
BENSEE and Baird: Keith's, Wash., 17-22.
Keith's, Dayton.
BRENNAN and Allen: Keith's, Louisville; Keith's, Toledo, 10-15.
BRICE, Fannie: Orph., 'Frisco, 9-15.
BRIDE Shop: Keith's, Cinti.; Empress, Grand Rapids, 10-15.
BRIERRE and King: Maj., Chgo.
BRONSON and Baldwin: Orph., Seattle; Orph., Portland, Ore., 9-15.
BRONTE and Aldwell: Victoria, Charleston, 6-8.
BROWER, Walter: Davis, Pittsburgh; Empress, Grand Rapids, 10-15; Keith's, Toledo, 17-22.
BRUCH, Frits and Lucy: Lyric, Birmingham, 6-8; Forsythe, Atlanta, 10-15; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
BUDD, Ruth: Keith's, Columbus, 17-22.
BURKHARDT, Maurice: Keith's, Toledo; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
CALVE, Mme.: Orph., 'Frisco, 9-15.
CAMPBELL, Misses: Palace, N.Y.C.; Alhambra, N.Y.C., 10-15; Maryland, Balto., 17-22.
CARR, Alexander, Co.: Orph., Kansas City, 9-15.
CARR, Eddie, Co.: Prospect, B'klyn.
CASEY, Dan P.: Orph., Winnipeg; Grand, Calgary, 9-15.
CHIP and Marble: Hipp., Youngstown; Shea's, Buffalo, 10-15.
CHUNG Hwa Four: Keith's, Wash., 10-15.
CICOLINI: Orph., 'Frisco; Orph., Oakland, 9-15.
CLARK, Wilfred, Co.: Temple, Detroit; Temple, Rochester, 10-15.
CLARK and Hamilton: Grand, Calgary, Can.; Orph., Seattle, 9-15.
CLARK and Verdi: Orph., Oakland, 9-15.
CLAUDIUS and Scarlet: Lyric, Birmingham, 10-12; Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22.
CLAYTON, Bessie: Palace, Chgo., 9-15.
CLIFTON, Herbert: Keith's, Indianapolis, 10-15.
CLIFTON and Fowler: Orph., Oakland, 9-15.
COLLINS, Milt: Orph., Memphis; Orph., New Orleans, 9-15; Lyric, Birmingham, 17-19; Princess, Nashville, 20-22.
COMFORT and King: Maryland, Balto.; Forsythe, Atlanta, 10-15; Keith's, Wash., 17-22.
CONANT, Calliste: Orph., Minneapolis; Orph., St. Paul, 9-15.
CONCHAS, Paul: Alhambra, N.Y.C.; Keith's, Cinti., 17-22.
CONLIN, Steele and Parks: Orph., Winnipeg; Grand, Calgary, 9-15.
CONNELLY and Webb: Royal, N.Y.C.; Alhambra, N.Y.C., 10-15.
CONOLLY, Dolly, and Percy Wenrich: Royal, N.Y.C., 10-15.
COOK, Joe: Keith's, Minneapolis; Keith's, Louisville, 10-15.
COOK, Olga: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., Los Angeles, 9-15.
COOK and Lorens: Orph., St. Paul; Orph., Winnipeg, 9-15.
CORBETT, Sheppard and Donovan: Maryland, Balto., 10-15; Keith's, Phila., 17-22.
CORCORAN and Dingle: Empress, Grand Rapids.
CORELLI and Gillette: Orph., Denver.
DALE, Violet: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Toledo, 17-22.
DALY, Vinie: Orph., Portland, Ore.
DAMMERAL, George: Orph., Salt Lake City; Orph., Denver, 9-15.
DANIELS and Conrad: Maryland, Balto.; Keith's, Boston, 10-15.
DARE Brothers: Prospect, B'klyn.
DARRAS Brothers: Keith's, Louisville, 10-15.
DAVIES, Reinie: Colonial, N.Y.C.
DEAN, Julia, Co.: Orph., New Orleans.
DE CISMERAS, Mme.: Orph., New Orleans.
DE LASIO: Keith's, Toledo; Hipp., Youngstown, 17-22.
DE LEON and Davis: Keith's, Cinti., 10-15.
DE MAR, Carrie, Co.: Maryland, Balto., 10-15.
DE MAR, Grace: Orph., Salt Lake City; Orph., Denver, 9-15.
DEMONS, Six: Keith's, Dayton; Keith's, Columbus, 10-15; Bushwick, B'klyn, 17-22.
EDGE of the World: Palace, Chgo., 9-15.
ELDON and Clifton: Orph., Chattanooga, 13-15; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
ELINORE and Williams: Keith's, Phila.; Alhambra, N.Y.C., 17-22.
ELKINS, Fay and Elkins: Dominion, Ottawa; Temple, Hamilton, 10-15.
ELLIS and Bordoni: Orph., B'klyn; Keith's, Boston, 10-15; Maryland, Balto., 17-22.
ELLISON, Glen: Keith's, Prov.
ELVERA Sisters: Temple, Detroit; Temple, Rochester, 10-15.
EMBS and Alton: Orph., Winnipeg; Grand, Calgary, 9-15.
EMERSONS, Three: Lyric, Birmingham, 17-19; Princess, Nashville, 20-22.
ERNIE and Ernie: Orph., B'klyn, 17-22.
EVANS, Charles E.: Maryland, Balto.; Orph., Montreal, 10-15.
EVANS and Wilson: Prospect, B'klyn, 17-22.
FARBER Girls: Orph., Montreal; Orph., Milwaukee, 9-15.
FAYE, Elsie, and Boys: Victoria, Charleston, 10-12; Orph., Jacksonville, 17-19; Bijou, Savannah, 20-22.
FELIX and Hope: Colonial, Erie, Pa.
FISHE and Fallon: Colonial, Erie, Pa., 17-22.
FISHER, Harry, Co.: Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
FISKE, McDonough and Scott: Orph., Jacksonville, 10-12; Bijou, Savannah, 13-15; Victoria, Charleston, 17-19.
FITZGERALD and Marshall: Orph., Salt Lake City, 9-15.
FITZGIBBON, Lew: Alhambra, N.Y.C., 10-15.
FLETCHER, Charles L.: Orph., Montreal.
FLORENZO, Duo: Forsyth, Atlanta, 10-15.
FLORIMOND'S, Five: Forsythe, Atlanta, 10-15; Victoria, Charleston, 17-19.
GALLAGHER and Martin: Keith's, Louisville, 10-15; Keith's, Indianapolis, 17-22.
GAUTIER'S Toy Shop: Columbia, St. Louis; Maj., Chgo., 9-15.
GAXTON, William, Co.: Orph., B'klyn; Colonial, Erie, Pa., 10-15.
GILLETTE, Lucy: Keith's, Phila.
GILLINGWATER, Claude, Co.: Keith's, Cinti., 10-15; Keith's, Wash., 17-22.
GIRARD, Harry, Co.: Keith's, Louisville.
HAL and Francis: Hipp., Youngstown, 10-15.
HALLEN and Fuller: Palace, N.Y.C.
HALLEN and Hunter: Orph., Los Angeles.
HALLIGAN and Sikes: Orph., New Orleans.
HALPERIN, Nan: Palace, N.Y.C.
HANLON, Bert: Colonial, Erie, Pa.
HASKELL, Loney: Orph., Jacksonville, 6-8; Lyric, Birmingham, 10-12; Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22.
HAYDN, Borden and Haydn: Orph., Memphis; Orph., New Orleans, 9-15.
HERMAN, Adelaide: Academy

PAUL DURAND

VAUDEVILLE BOOKING REPRESENTATIVE

Producer and Manager of Headline Acts

Booking exclusively (tenth year) with

United Booking Offices and Orpheum Circuit

Good acts should apply *now* for bookings for next season. High class singing and dancing acts wanted *at once.* Sensational dancing acts wanted *at all times.*

PRODUCING DEPARTMENT

NOTE:—I finance, stage and promote all kinds of novelty acts, sketches, spectacular dancing, singing or musical acts, classic dancing acts, musical comedies, etc., etc.

Artists and Writers! Submit Your Ideas

If it is money you need—I can help you. Nothing too big! Nothing too small!

Features, Girl Dancers and Talent of every description wanted immediately.

Call or write

PAUL DURAND SUITE 1005 PALACE THEATRE BUILDING NEW YORK

SYLVIA JASON

With Harry Tighe in Vaudeville

MISS IRENE FRANKLIN

and MR. BURTON GREEN

Representative, Frederic McKay

MARY SHAW

IN VAUDEVILLE

Presenting THE DICKEY BIRD Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist Direction ALF. T. WILTON

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

JOHN CUTTY One of the Famous Six Musical Cuttys

Direction Harry Weber

Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott

Author of "The Red Fox Trot" "Drifting" "The Wall Between"

ERFORDS SENSATIONS

The Climax of Aerial Art

Direction MAX HAYES

LAUGHTER

If you wish to live one hundred years begin today and each day laugh until your feet are warm. Society has tabooed laughter. That tickles the devil. He knows laughter would kill him out. Indigestion is on the increase because laughter is on the decrease. Where there is a famine of laughter apoplexy, paralysis and heart-failure stalk as grim spectres. Laughter will reduce your blood pressure. If it does not, go to your physician and have him take a gill of blood twice a month for three months out of your flushed corporosity. Laughter will reduce your arterial schlorosis. Laughter oils the wheels of the universe. Laughter drives little miseries away as the sun does bats. Laughter puts every enemy off his guard and you can send home your thrust. Laughter will turn hate to loving kindness. Laughter keeps your face young, your body supple and your brain brilliant. If you cannot laugh at any joys you have, laugh over the sad things. Like the old Town Crier of Nantucket who posted this notice: "No crying for three weeks, on account of death of wife." If you are down on your luck try laughing for a week, you'll come up smiling. Get busy laughing, not grinning, smirking, or sickly smiling, but jolly dam-bursting laughter. Laughter that vibrates your diaphragm. Thousands of nervous troubles would disappear if the human family cultivated the art of healthful, buoyant laughter. There is a great man in America who might be president, but never will, for he seldom even smiles. The camps of Alexander and Caesar rang with hearty laughter. Laughter means strength, confidence, victory. If your life is dull brighten it with laughter. See Fred J. Ardath & Co. in "Hiram," the funniest act extant.

FRED J. ARDATH

P. S. Hate is filling one's own shirt with nettles thinking it will make the other fellow itch.

805 Palace Theatre Bldg., N. Y. City

Miss DON FUNG GUE

in "The Children of the Buddha"

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

LADY SEN MEI

Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

ETHEL BRENDA

CLIFTON and FOWLER

Offering "THE SAINT AND THE SINNER"

Direction EVELYN BLANCHARD.

CHARLES OLCOTT

Direction Jenie Jacobs

Norfolk, 6-8; Roanoke, Roanoke, 10-12; Victoria, Charleston, 20-22.

HERMAN, Al.: Bushwick, B'klyn; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.

HERMAN and Shirley: Temple, Rochester; Orph, Montreal, 10-15; Dominion, Ottawa, 17-22.

HERZ, Ralph: Palace, Chgo.

HIGHEST Bidder: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.

HILL, Arthur, and Sylvia Sylvany: Bushwick, B'klyn, 10-15.

HINES, Harry: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., Los Angeles, 9-15.

HODGE, Robert H. Co.: Keith's, Prov., 10-15.

HOFFMAN, Gertrude, Co. in Sumurun: Orph., Salt Lake City, 9-15.

HONEY Boys: Temple, Detroit.

HOPKINS, Ethel: Palace, Chgo, 9-15.

HORLICK Family: Keith's, Prov.

HOUDINI: Prospect, B'klyn, 10-15; Keith's, Wash., 17-22.

HOWARD, Charles, Co.: Keith's, Wash.; Prospect, B'klyn, 10-15; Bushwick, B'klyn, 17-22.

HOWARD, Harry: Keith's, Phila., 17-22.

HOWARD, Joseph and Clarke: Orph., Minneapolis; Orph., Omaha, 9-15.

HOWARD, George, Co.: Orph., 'Frisco.

HOWARD, Kibble and Herbert: Keith's, Toledo, 10-15; Keith's, Columbus, 17-22.

HOWELL, George, Co.: Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.

HUFFORD and Chain: Orph., Salt Lake City, 9-15.

HUGHES, Mrs. Gene, Co.: Orph., St. Paul; Maj., Milwaukee, 9-15.

HURST, Brandon, Co.: Orph., Denver.

HUSSEY and Boyle: Royal, N. Y.C.; Keith's, Wash., 10-15.

HYMER, John B. Co.: Keith's, Columbus, 10-15.

IDEAL: Columbia, St. Louis; Orph., Memphis, 9-15.

IMHOFF, Conn and Corcene: Lyric, Richmond, 6-8; Davis, Pittsburgh, 10-15; Orph., B'klyn, 17-22.

INNES and Ryan: Maryland, Balto, 17-22.

IN the Orchard: Roanoke, Roanoke, Va., 10-15; Colonial Norfolk 17-19; Bijou, Richmond, 20-22.

INTERNATIONAL Girls: Royal, N.Y.C.

JACKLEY, Helen: Colonial, Erie, Pa.

JACKSON, Leo and Mae: Palace, Chgo.; Maj., Milwaukee, 9-15.

JANIS, Elsie, Palace, Chgo.

JARDON, Dorothy: Orph., Los Angeles, 9-15.

JASPER: Colonial, N.Y.C.

JONES Johnny, Jolly: Orph., Oakland; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.

KAJIYMA Keith's, Phila., 17-22.

KARTELLI: Keith's, Cleveland, 10-15; Keith's Columbus, 17-22.

KEANE, Robert E.: Royal, N. Y.C.; Keith's, Prov., 10-15.

KEATONS, Three: Royal, N. Y.C., 10-15.

KEIT and Du Mont Maj. Chg:o.: Columbia, St. Louis, 9-15.

KELLOGG, Charles: Keith's, Columbus; Keith's, Cleveland, 10-15.

KERR and Weston, Prospect, B'klyn, 10-15; Keith's, Boston, 17-22.

KING, Maisie: Keith's, Cleveland, 17-22.

KINGSBURY, Lillian, Co.: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., 'Frisco, 9-15.

KIRK and Fogarty: Shea's, Toronto, 10-15.

KIRKSMITH Sisters, Six: Keith's, Phila., 10-15.

KITAMURAS Orph., St. Paul; Orph., Minneapolis, 9-15.

KRAFT and Gros: Keith's, Indianapolis; Keith's, Dayton, 10-15.

KRAMER and Patterson: Maj., Chgo.

LADY Sen Mei: Keith's, Louisville; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.

LA FRANCE Trio: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.

LAMBERTI: Orph., Omaha, 9-15.

LAMONT'S Cowboys: Orph., Winnipeg.

LANGDON, Harry, Co.: Orph., Salt Lake City, 9-15.

LANGTRY, Mrs.: Empress, Grand Rapids; Keith's, Toledo, 10-15; Keith's, Dayton, 17-22.

LA RUE, Grace: Orph., St. Paul, 9-15.

LE GROHS: Maj., Milwaukee; Orph., 'Frisco, 9-15.

LE HOEN and Dupreece: Palace, Chgo., 9-15.

LEIGHTONS, Three: Orph., New Orleans; Orph., Minneapolis, 9-15.

LEIPZIG: Keith's, Boston.

LEMAIRE and Gilbert: Forsythe, Atlanta; Orph., Chattanooga, 10-12; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.

LEON, Great: Keith's, Indianapolis; Davis, Pittsburgh, 10-22.

LEON Sisters: Hipp., Youngstown; Davis, Pittsburgh, 10-15.

LEON, Paul, and Dobbs: Orph., Omaha.

LEONARD, Eddie, Co.: Keith's, Phila.; Temple, Rochester, 10-15; Shea's, Buffalo, 17-22.

LESTER and Maure: Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.

LEVY, Bert: Hipp., Youngstown; Keith's, Cinti., 10-15; Keith's, Indianapolis, 17-22.

LEWIS, Henry: Keith's, Prov.; Keith's, Cleveland, 10-15.

LEWIS, Jack: Royal, N.Y.C.

LIGHTNER and Alexander: Keith's, Columbus, 10-15; Princess, Nashville, 17-19; Lyric, Birmingham, 20-22.

LITTLE Stranger: Empress, Grand Rapids.

LLOYD and Britt: Dominion, Ottawa, 10-15; Orph., London, 17-22.

LOCKETT and Waldron: Lyric, Richmond, 6-8.

LOISE and Sterling: Bushwick, B'klyn.

LO MARIA: Lyric, Birmingham, 10-15; Grand, Knoxville, 17-22.

LONDONS, Four: Keith's, Cinti.

LONG Tack Sam, Co.: Keith's, Boston; Orph., Montreal, 17-22.

LOVETT, George, Co.: Royal, N.Y.C.

LUBOWOSKA: Orph., Oakland, 9-15.

LUNETTE Sisters: Orph., Omaha.

LUXANNE, Mlle., Co.: Orph., Winnipeg, 9-15.

MACK, Charles, Co.: Palace, Chgo; Empress, Grand Rapids, 10-15.

MACK and Vincent: Princess, Nashville, 10-12; Lyric, Birmingham, 13-15; Orph., Chattanooga, 17-19; Grand, Knoxville, 20-22.

MACK and Walker: Keith's, Phila; Columbia, St. Louis, 9-15.

MACMILLAN, Violet: Temple, Hamilton, Can., 10-15.

MACOMBER, Mildred, Co.: Prospect, B'klyn.

MADDEN, Lew, and Gene Ford: Orph., Montreal; Keith's, Columbus, 10-15; Keith's, Louisville, 17-22.

MAN off the Ice Wagon: Lyric, Hamilton, Can.

MANG and Snyder: Orph., St. Paul.

MARLO and Duffy: Royal, N. Y.C., 17-22.

MARLOTTE, Harriet, Co.: Orph., Seattle; Orph., Portland, Ore., 9-15.

MARTINS, Flying: Keith's, Columbus.

MARTIN'S Four Roses: Bushwick, B'klyn.

MARTINETTI and Sylvester: Orph., New Orleans, 9-15.

MARX Brothers, Co.: Victoria, Charleston; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.

MASON Harry Lester: Keith's, Wash.; Shea's, Buffalo, 17-22.

MAYHEW, Stella, and Billy Taylor: Orph., Seattle; Orph., Portland, Ore., 9-15.

McCARTHY Myles, Co.: Bijou, Savannah, 6-8.

McCLOUD and Carp: Orph., Minneapolis; Orph., Winnipeg, 9-15.

McCONNELL and Simpson: Royal, N.Y.C.

McCORMACK and Wallace: Orph., Omaha, 9-15.

McDERMOTT, Billy: Orph., Denver.

McDEVITT Kelly and Lucy: Maj., Milwaukee; Maj., Chgo., 9-15.

McFARLAND, Marie and Mary: Maryland, Balto.; Keith's, Dayton, 10-15; Keith's, Toledo 17-22.

McINTYRE Frank, Co.: Keith's, Phila., 10-15; Keith's, Boston, 17-22.

McINTYRE and Heath: Keith's, Cleveland; Keith's, Indianapolis 10-15; Keith's, Louisville, 17-22.

McKAY and Ardine: Temple, Detroit; Temple, Rochester, 10-15.

McWATTERS and Tyson: Keith's, Cinti.; Prospect, B'klyn, 10-15.

MELROSE, Bert: Keith's, Columbus; Hipp., Youngstown, 10-15; Keith's, Dayton, 17-22.

MELVILLE, Mary: Lyric Birmingham, 6-8; Keith's, Phila., 10-15.

MEREDITH and Snooper: Royal, N.Y.C. 10-15.

METROPOLITAN Dancers: Orph., Kansas City; Orph., Omaha, 9-15.

MICHELENA, Vera: Temple, Detroit; Temple, Rochester, 10-15.

MILES, Homer, Co.: Grand, Calgary, Can.; Orph., Seattle 9-15.

MILLERSHIP, Florrie: Orph., Minneapolis, 9-15.

MILO: Palace, Chgo.

MILTON and De Long Sisters: Shea's, Buffalo 10-15; Shea's, Toronto, 17-22.

MIRANO Brothers: Orph., Denver.

MISKLA, Olga, Trio: Orph., Kansas City 9-15.

MONROE and Mack: Palace, Chgo.

MOON and Morris: Bushwick, B'klyn; Keith's, Wash. 10-15.

MOORE and Hager: Lyric, Birmingham, 10-12; Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22.

MOORE, O'Brien and McCormick: Orph., Salt Lake City; Orph. Denver, 9-15.

MORGAN Dancers: Palace, N. Y.C.; Keith's, Boston, 17-22.

MORGAN, J. and B.: Alhambra, N.Y.C.

MORIN Sisters: Orph., Montreal, 17-22.

MORRIS, William, Co.: Keith's, Columbus; Keith's, Cleveland, 10-15.

MORRISSEY and Hackett: Bushwick, B'klyn 10-15.

MORTON, Clara: Orph., Memphis.

MORTON, Ed.: Orph., Oakland; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.

MORTON and Moore: Keith's, Louisville; Keith's, Cinti., 10-15; Hipp., Youngstown, 17-22.

MOSCONI Brothers: Shea's, Buffalo; Shea's, Toronto, 10-15.

MULLEN and Coogan: Keith's, Columbus.

MULLER, Gene, Co.: Victoria, Charleston, 13-15; Roanoke, Roanoke, 17-19.

MURRAY, Mason: Orph., Portland, Ore.

MYRL and Delmar: Keith's, Wash.

NASH, George: Alhambra, N.Y. C.; Keith's, Boston, 10-15; Keith's, Phila., 17-22.

NATALIE and Ferrari: Palace, Chgo.

NATALIE Sisters: Orph., Salt Lake City, 9-15.

NESBIT, Evelyn, and Jack Clifford: Columbia, St. Louis, 9-15.

NELSON, Nicholas, Troupe: Orph., B'klyn, 10-15.

NONETTE: Columbia, St. Louis.

NORDSTROM, Francis: Prospect, B'klyn, Royal, N.Y.C. 10-15; Bushwick, B'klyn, 17-22.

NORTH, Frank, Co.: Lyric, Birmingham 17-19; Princess, Nashville, 20-22.

NORTHLANE and Ward: Bushwick, B'klyn.

NORVELLES: Empress, Grand Rapids; Davis, Pittsburgh, 17-22.

NUGENT, J. C., Co.: Keith's, Toledo; Temple, Detroit, 10-15; Temple, Rochester, 17-22.

NURSERY Land: Keith's, Prov., 10-15.

OAKLAND William, Co.: Keith's, Wash.

OBERITA, Mlle. and Girls: Lyric, Hamilton, Can., 17-22.

STORAGE
VAUDEVILLE SCENERY
233 West 50th St., New York
Between 7th and 8th Aves.

Just what you need. Our rates are reasonable, location and facilities unexcelled. Large elevator, but limited space available.
Apply ONLY to
Business Manager, BANDBOX THEATER,
57th Street, near 3rd Ave., New York City.

HerbertMoore
Writes for SAM & KITTY MORTON, ELIZABETH M. MURRAY and other Vaudeville Headliners.
Sketches, Monologues, Exclusive Songs, *to order only*.
Dramatic Playlets a specialty. Address me at
"The Comedy Shop," 655-C Sheridan Road, Chicago

R. D. LELAND
AUTHOR
Communications care
THE MIRROR.

JAMES MADISON
VAUDEVILLE AUTHOR—Writes all Nat Wills' material including topical telegrams; also for Al Jolson, Joe Welch, Morton and Glass, Howard and Howard, Rooney and Bent, Hunting and Francis, Cantor and Lee, Fred

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN
The DRAMATIC MIRROR

A few weeks ago we advertised, calling attention of the managers to the fact that we had

SOMETHING NEW

We made no flamboyant announcements of our genius, merely inviting them to look us over. Here is the result (let them speak for themselves).

ROUTE

April 3d, Prospect Theatre, Brooklyn, N. Y. | April 17th, Alhambra Theatre, New York City | May 1st, Bushwick Theatre, Brooklyn, N. Y.
April 10th, Colonial Theatre, New York City | April 24th, Keith's Theatre, Boston, Mass. | May 8th, Orpheum Theatre, Brooklyn, N. Y.

FRANK PARISH & PERU *In One*

ECCENTRIC CONCERTINA, DANCERS AND JUMPING MARVELS. Direction Frank Evans (Suggests Quality Vaudeville)

OHRMANN, Chilson, Mme.: Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
OLCOTT, Charles: Keith's, Cleveland; Davis, Pittsburgh, 10-15.
OLD Homestead Eight: Colonial, Erie, Pa.; Davis, Pittsburgh, 10-15; Keith's, Cleveland, 17-22.
OLIVER and Olp: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Toledo, 17-22.
O'CONNELL, Nell: Orph., Memphis, 9-15.
O'NEIL, Doc.: Keith's, Toledo, 10-15.
ONRI, Archie and Dolly: Dominion, Ottawa, 10-15.
ORANGE Packers: Keith's, Phila.; Colonial, Erie, Pa., 10-15; Alhambra, N.Y.C., 17-22.
ORTH and Dooley: Orph., B'klyn; Colonial, Erie, Pa., 10-15; Keith's, Indianapolis, 17-22.
OVERTON'S: Orph., Minneapolis; Orph., St. Paul, 9-15.
OXFORD Trio: Orph., B'klyn, 10-15.
PADDEN, Sarah, Co.: Keith's, Boston; Empress, Grand Rapids, 17-22.
PAGE, Hack and Mack: Keith's, Prov.
PALMER, Gaston: Maryland, Balto.; Keith's, Phila., 10-15.
PARILLO and Frabito: Orph., Memphis, 9-15.
PARISH and Peru: Prospect, B'klyn; Colonial, N.Y.C., 10-15; Alhambra, N.Y.C., 17-22.
PARRY, Charlotte, Co.: Bushwick, B'klyn, 10-15; Alhambra, N.Y.C., 17-22.
PASSION Play of Washington Square: Keith's, Toledo; Keith's, Columbus, 17-22.
PASSION Play of Washington Square (Western): Orph., Los Angeles, 9-15.
PATRICOLA and Myers: Keith's, Prov.
PATTERSON, Burdella: Shea's Buffalo; Shea's, Toronto, 10-15.
PAYNE and Niemeyer: Davis, Pittsburgh; Empress, Grand Rapids, 10-15; Temple, Detroit, 17-22.
PEKIN Mysteries: Palace, N. Y.C.
PETTICOATS: Shea's, Toronto; Keith's, Prov., 10-15; Alhambra, N.Y.C., 17-22.
PHILLIPS, Mr. and Mrs. Norman: Temple, Rochester.
PIERLO and Scofield: Keith's, Boston; Keith's, Wash., 17-22.
PIETRO: Orph., 'Frisco, 9-15.
PILCER and Douglass: Keith's, Boston; Keith's, Prov., 10-15; Keith's, Wash., 17-22.
PIPIFAX and Paulo: Orph., Memphis, 9-15.
POWDER and Capman: Keith's, Cleveland; Keith's, Columbus 10-15; Hipp., Youngstown, 17-22.
POWELL, Catharine: Orph., 'Frisco, 9-15.
PRIMROSE Four: Prospect, B'klyn; Bushwick, B'klyn, 10-15; Alhambra N.Y.C., 17-22.
PRUETTE, William, Co.: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
PUCK, Harry and Eva: Bushwick B'klyn; Keith's, Phila., 10-15.
QUIGLEY and Fitzgerald: Alhambra, N.Y.C.; Bushwick, B'klyn, 10-15.
QUIROGA: Grand, Calgary, Can.; Orph., Seattle, 9-15.
RAYMOND and Bain: Orph., St. Paul, 9-15.
RAYMOND and Wilbert: Royal, N.Y.C.
RED Heads: Columbia, St. Louis; Orph, Memphis, 9-15.
REGEL, Dorothy, Co.: Royal, N.Y.C.; Bushwick, B'klyn, 10-15; Colonial, N.Y.C., 17-22.
RHOADES, Mack, Major: Orph, St. Paul; Orph., Minneapolis, 9-15.
RICE, Andy: Orph., Portland, Ore.
RICE, Sully and Scott: Keith's, Indianapolis, 10-15.
RING, Julia, Co.: Orph., Los Angeles.
RIVER of Souls: Orph., Memphis; Orph., New Orleans, 9-15.
ROCK, William, and White: Orph., Kansas City; Maj., Chgo., 9-15.
ROLLAND, George, Co.: Shea's, Buffalo, 10-15.
ROONEY and Bent: Keith's, Toledo.
ROSE, Julian: Royal, N.Y.C., 10-15.
ROYE, Ruth: Keith's, Cleveland; Maj., Milwaukee, 9-15.
RUSSELL, Lillian: Keith's, Boston; Keith's, Cleveland, 17-22.
RYAN and Lee: Temple, Rochester; Keith's, Boston, 17-22.
RYAN and Tierney: Prospect, B'klyn; Colonial, N.Y.C., 10-15; Alhambra, N.Y.C., 17-22.
SABINE and Bronner: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
SALE, Chic: Orph., Kansas City; Hipp., Youngstown, 17-22.
ST. DENIS Ruth, Co.: Maj., Milwaukee, 2-8; Maj., Chgo., 10-15.
SANSONE and Delilah: Victoria, Charleston, 10-12; Bijou, Savannah, 17-19; Orph., Jacksonville 20-22.
SANTLEY and Norton: Shea's, Toronto, 10-15; Orph., Montreal, 17-22.
SAVOY and Brennan: Royal, N.Y.C., 17-22.
SAWYER, Joan, Co.: Keith's, Prov.; Keith's, Phila., 10-15.
SCHEFF, Fritzi: Orph., Denver; Grand, Calgary, Can., 9-15.
SCHOOLER and Dickinson: Maryland, Balto., 10-15.
SCOTT and Kearns: Orph., Memphis; Orph., New Orleans, 9-15.
SEELEY, Blossom: Davis, Pittsburgh; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
SHARP and Turke: Orph., Salt Lake City; Orph., Denver, 9-15.
SHARROCK'S: Shea's, Toronto; Temple, Hamilton, 10-15.
SHATTUCK, Truly, and Marta Golden: Orph., B'klyn.
SHAW, Mary, Co. Keith's, Wash., 10-15; Keith's, Phila., 17-22.
SHAYNE, Al.: Keith's, Prov., 10-15.
SHERMAN, Dan, Co.: Orph., Chattanooga, 6-8; Princess, Nashville, 10-12; Lyric, Birmingham, 13-15; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
SHERMAN and Uttry: Keith's, Indianapolis, 10-15.
SHIRLEY, Eva, Co.: Alhambra, N.Y.C., 10-15.
SHIRLEY Sisters Victoria, Charleston, 13-15; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
SHONE, Hermine, Co.: Victoria, Charleston, 10-12; Orph., Jacksonville, 17-19; Bijou, Savannah, 20-22.
SHOWALTER, Edna: Keith's, Prov., 10-15.
SIMMS, Willard, Co.: Orph., Portland, Ore.
SIMON, Louis Co.: Keith's, Toledo, 10-15.
SMALLEY, Ralph: Keith's, Wash., 17-22.
SMITH and Austin: Orph., Denver.
SNOW, Ray: Orph., Jacksonville, 10-12; Bijou, Savannah, 13-15.
SORETTI and Antoinette: Empress, Grand Rapids, 10-15; Keith's, Toledo, 17-22.
STAMM, Orville: Bijou, Savannah, 6-8; Colonial, Norfolk, 10-12; Bijou, Richmond 13-15.
STANLEY, Aileen: Colonial, Erie, Pa.; Keith's, Dayton, 17-22.
STANLEY, Stan, Trio: Royal, N.Y.C.; Alhambra, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
STATUES: Orph., Omaha, 9-15.
STEADMAN, Al., and Fanny: Palace, Chgo.; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
STEVENS and Falk: Orph., Oakland, 9-15.
STEWART Sisters, Three: Shea's, Toronto, 10-15.
STONE and Haynes: Orph., Oakland; Orph., Los Angeles, 9-15.
STONE and Kalisz: Orph., B'klyn, 10-15.
SULLIVAN Arthur Co.: Orph., Minneapolis, 9-15.
SULTANAS: Orph., Oakland; Orph., Sacramento, 10, 11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
SWIFT, Thomas, Co.: Keith's, Cleveland, 10-15.
TANGO Shoes: Keith's, Phila.; Orph., B'klyn, 10-15.
TANGUAY, Eva: Keith's, Wash., 10-15.
TAYLOR, Eva, Co.: Orph., Kansas City; Orph., Omaha, 9-15.
TELEPHONE Tangle: Keith's, Dayton.
TIGHE, Harry, and Sylvia Jason: Royal, N.Y.C.; Maj., Chgo., 9-15; Keith's, Cleveland, 17-22.
TOGAN and Geneva: Shea's, Toronto; Maj., Milwaukee, 9-15.
TOMBOYS, Two: Orph., Portland, Ore.
TONEY and Norman: Orph., St. Paul; Orph, Minneapolis, 9-15.
TOWER and Darrell: Orph., Montreal.
TOYE, Dorothy: Orph., Minneapolis.
TRAVERS, Noel, Co.: Colonial, Erie, Pa.; Keith's, Dayton, 10-15; Keith's, Indianapolis, 17-22.
TUCKER, Sophie: Forsythe, Atlanta; Palace, Chgo., 9-15.
UMBERTO and Sachetti: Orph., Los Angeles.
VADIE, Mlle., and Girls: Orph., St. Paul.
VALENTINE and Bell: Orph., 'Frisco; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph, Fresno, 14-15.
VAN, Charles and Fannie: Colonial, N.Y.C.
VAN and Schenck: Bijou, Savannah, 6-8; Victoria, Charleston, 10-12; Bijou, Richmond, 17-19; Colonial, Norfolk 20-22.
VANDERBILT and Moore: Orph., Oakland, 9-15.
VASCO: Keith's, Toledo; Hipp., Youngstown, 10-15; Colonial, N.Y.C., 17-22.
VINCENT, Claire, Co.: Shea's, Toronto.
WAKEFIELD, W. H.: Orph., 'Frisco; Orph., Oakland, 9-15.
WARD and Faye: Columbia, St. Louis; Maj., Chgo., 9-15.
WARREN and Conly: Orph., Oakland; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph, Fresno, 14-15.
WARREN and Templeton: Colonial, N.Y.C., 17-22.
WATKINS and Williams: Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
WATSON Sisters: Orph., Kansas City; Orph., Winnipeg, 9-15.
WEBER and Fields: Bushwick, B'klyn.
WEEKS, Marion: Keith's, Boston, 10-15.
WELCH'S Minstrels: Roanoke, Roanoke, Va., 10-12.
WERNER-Amoros Troupe: Orph., Montreal, 10-15.
WHAT Happened to Ruth: Royal, N.Y.C.; Prospect, B'klyn, 10-15.
WILLIAMS, Anna, and Harry Carrol: Colonial, N.Y.C.; Keith's, Prov., 10-15.
WHEELER, B. and B.: Shea's, Toronto; Orph., London, 10-18; Lyric, Hamilton, 17-22.
WHEELER, Bert, Co.: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., Los Angeles, 9-15.
WHELAN, Albert: Shea's, Buffalo; Shea's Toronto, 10-15; Temple, Detroit, 17-22.
WHITFIELD, Thomas [illegible], Co.: Keith's, Prov.; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
WHIPPLE-Huston Co.: Columbia, St. Louis; Orph., Memphis, 9-15.
WHITE, Caroline: Keith's, Cinti., 17-22.
WHITE and Clayton: Keith's, Dayton.
WHITE, Porter J., Co.: Keith's, Cleveland; Temple, Hamilton, Can., 10-15; Orph., Montreal, 17-22.
WHITING and Burt: Orph., Los Angeles.
WILLARD: Colonial, Norfolk, 6-8; Victoria, Charleston, 10-12; Bijou, Richmond, 17-19; Colonial, Norfolk 20-22.
WILLIAMS, Elsie, Co.: Royal, N.Y.C., 10-15.
WILLIAMS and Wolfus: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Dayton 17-22.
WILMER, Walter, Co.: Alhambra, N.Y.C.; Orph., B'klyn, 10-15.
WILTON Brothers and Dunham: Alhambra N.Y.C.
WINDOW, Muriel: Alhambra, N.Y.C.
WOOD, Britt: Orph., Montreal, 10-15.
WRIGHT and Dietrich: Keith's, Columbus; Keith's, Cinti., 10-15; Keith's, Indianapolis 17-22.
YVETTE: Temple, Rochester.
ZORA, Gara: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph, Los Angeles, 9-15.

B. F. Keith's Circuit—
United Booking Offices
(Agency)
A. PAUL KEITH President
E. F. ALBEE
Vice-President and General Manager
For Booking Address
S. K. HODGDON
Palace Theatre Building
New York City

GEORGE BANCROFT AND OCTAVIA BRÖSKE
Broadway's Favorite Musical Comedy Stars
Direction MAX HART

VALERIE BERGERE
AND HER COMPANY
In Dramatic Playlets

FERDINAND—MAX—ALBIN
STEINDEL BROTHERS
Musicians de Luxe Direction GENE HUGHES

GERTRUDE VANDERBILT
AND
GEORGE MOORE
IN NEW SONGS AND DANCES

ROSHANARA
Authentic Exponent of Indian and Burmese Dances

HARRY WEBER offers
HARRY GIRARD & CO.
in "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

MARION WEEKS
The Little American Coloratura Soprano
BOOKED SOLID U. S. O.

NEIL PRATT
IN VAUDEVILLE
Care Max Hart

LAUGHTER

If you wish to live one hundred years begin today and each day laugh until your feet are warm. Society has tabooed laughter. That tickles the devil. He knows laughter would kill him out. Indigestion is on the increase because laughter is on the decrease. Where there is a famine of laughter apoplexy, paralysis and heart-failure stalk as grim spectres. Laughter will reduce your blood pressure. If it does not, go to your physician and have him take a gill of blood twice a month for three months out of your flushed corporosity. Laughter will reduce your arterial schlorosis. Laughter oils the wheels of the universe. Laughter drives little miseries away as the sun does bats. Laughter puts every enemy off his guard and you can send home your thrust. Laughter will turn hate to loving kindness. Laughter keeps your face young, your body supple and your brain brilliant. If you cannot laugh at any joys you have, laugh over the sad things. Like the old Town Crier of Nantucket who posted this notice: "No crying for three weeks, on account of death of wife." If you are down on your luck try laughing for a week, you'll come up smiling. Get busy laughing, not grinning, smirking, or sickly smiling, but jolly dam-bursting laughter. Laughter that vibrates your diaphragm. Thousands of nervous troubles would disappear if the human family cultivated the art of healthful, buoyant laughter. There is a great man in America who might be president, but never will, for he seldom even smiles. The camps of Alexander and Caesar rang with hearty laughter. Laughter means strength, confidence, victory. If your life is dull brighten it with laughter. See Fred J. Ardath & Co. in "Hiram," the funniest act extant.

FRED J. ARDATH

P. S. Hate is filling one's own shirt with nettles thinking it will make the other fellow itch.

805 Palace Theatre Bldg., N. Y. City

Miss DON FUNG GUE

in "The Children of the Buddha"

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

LADY SEN MEI

Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

ETHEL BRENDA

CLIFTON and FOWLER

Offering "THE SAINT AND THE SINNER"

Direction EVELYN BLANCHARD.

CHARLES OLCOTT

Direction Jenie Jacobs

Norfolk, 6-8; Roanoke, Roanoke, 10-12; Victoria, Charleston, 20-22.
HERMAN, Al.: Bushwick, B'klyn; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
HERMAN and Shirley: Temple, Rochester; Orph., Montreal, 10-15; Dominion, Ottawa, 17-22.
HERZ, Ralph: Palace, Chgo.
HIGHEST Bidder: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
HILL, Arthur, and Sylvia Sylvany: Bushwick, B'klyn, 10-15.
HINES, Harry: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., Los Angeles, 9-15.
HODGE, Robert H. Co.: Keith's, Prov., 10-15.
HOFFMAN, Gertrude, Co. in Sumurun: Orph., Salt Lake City 9-15.
HONEY Boys: Temple, Detroit.
HOPKINS, Ethel: Palace, Chgo, 9-15.
HORLICK Family: Keith's, Prov.
HOUDINI: Prospect, B'klyn, 10-15; Keith's, Wash., 17-22.
HOWARD, Charles, Co.: Keith's, Wash.; Prospect, B'klyn, 10-15; Bushwick, B'klyn, 17-22.
HOWARD, Harry: Keith's, Phila., 17-22.
HOWARD, Joseph and Clarke: Orph., Minneapolis; Orph., Omaha, 9-15.
HOWARD, George, Co.: Orph., 'Frisco.
HOWARD, Kibble and Herbert: Keith's, Toledo, 10-15; Keith's, Columbus, 17-22.
HOWELL, George, Co.: Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
HUFFORD and Chain: Orph., Salt Lake City, 9-15.
HUGHES, Mrs. Gene, Co.: Orph., St. Paul; Maj., Milwaukee, 9-15.
HURST, Brandon, Co.: Orph., Denver.
HUSSEY and Boyle: Royal, N. Y.C.; Keith's, Wash., 10-15.
HYMER, John B. Co.: Keith's, Columbus, 10-15.
IDEAL: Columbia, St. Louis; Orph., Memphis, 9-15.
IMHOFF, Conn and Coreene: Lyric, Richmond, 6-8; Davis, Pittsburgh, 10-15; Orph., B'klyn, 17-22.
INNES and Ryan: Maryland, Balto., 17-22.
IN the Orchard: Roanoke, Roanoke, Va., 10-15; Colonial Norfolk, 17-19; Bijou, Richmond, 20-22.
INTERNATIONAL Girls: Royal, N.Y.C.
JACKLEY, Helen: Colonial, Erie, Pa.
JACKSON, Leo and Mae: Palace, Chgo.; Maj., Milwaukee, 9-15.
JANIS, Elsie, Palace, Chgo.
JARDON, Dorothy: Orph., Los Angeles, 9-15.
JASPER: Colonial, N.Y.C.
JONES Johnny, Jolly: Orph., Oakland; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
KAJIYMA Keith's, Phila., 17-22.
KARTELLI: Keith's, Cleveland, 10-15; Keith's Columbus, 17-22.
KEANE, Robert E.: Royal, N. Y.C.; Keith's, Prov., 10-15.
KEATONS, Three: Royal, N. Y.C., 10-15.
KEIT and Du Mont Maj., Chgo.; Columbia, St. Louis, 9-15.
KELLOGG, Charles: Keith's, Columbus; Keith's, Cleveland, 10-15.
KERR and Weston, Prospect, B'klyn, 10-15; Keith's, Boston, 17-22.
KING, Maisie: Keith's, Cleveland, 17-22.
KINGSBURY, Lillian, Co.: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., 'Frisco, 9-15.
KIRK and Fogarty: Shea's, Toronto, 10-15.
KIRKSMITH Sisters, Six: Keith's, Phila., 10-15.
KITAMURAS Orph., St. Paul; Orph., Minneapolis, 9-15.
KRAFT and Gros: Keith's, Indianapolis; Keith's, Dayton, 10-15.
KRAMER and Patterson: Maj., Chgo.
LADY Sen Mei: Keith's, Louisville; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
LA FRANCE Trio: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
LAMBERTI: Orph., Omaha, 9-15.
LAMONT'S Cowboys: Orph., Winnipeg.
LANGDON, Harry, Co.: Orph., Salt Lake City, 9-15.
LANGTRY, Mrs.: Empress, Grand Rapids; Keith's, Toledo, 10-15; Keith's, Dayton, 17-22.
LA RUE, Grace: Orph., St. Paul, 9-15.
LE GROHS: Maj., Milwaukee; Orph., 'Frisco, 9-15.
LE HOEN and Dupreece: Palace, Chgo., 9-15.
LEIGHTONS, Three: Orph., New Orleans; Orph., Minneapolis, 9-15.
LEIPZIG: Keith's, Boston.
LEMAIRE and Gilbert: Forsythe, Atlanta; Orph., Chattanooga, 10-12; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
LEON, Great: Keith's, Indianapolis; Davis, Pittsburgh, 10-22.
LEON Sisters: Hipp., Youngstown; Davis, Pittsburgh, 10-15.
LEON, Paul, and Dobbs: Orph., Omaha.
LEONARD, Eddie, Co.: Keith's, Phila.; Temple, Rochester, 10-15; Shea's, Buffalo, 17-22.
LESTER and Maure: Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
LEVY, Bert: Hipp., Youngstown; Keith's, Cinti., 10-15; Keith's, Indianapolis, 17-22.
LEWIS, Henry: Keith's, Prov.; Keith's, Cleveland, 10-15.
LEWIS, Jack: Royal, N.Y.C.
LIGHTNER and Alexander: Keith's, Columbus, 10-15; Princess, Nashville, 17-19; Lyric, Birmingham, 20-22.
LITTLE Stranger: Empress, Grand Rapids.
LLOYD and Britt: Dominion, Ottawa, 10-15; Orph., London, 17-22.
LOCKETT and Waldron: Lyric, Richmond, 6-8.
LOUISE and Sterling: Bushwick, B'klyn.
LO MARIA: Lyric, Birmingham, 10-15; Grand, Knoxville, 17-22.
LONDONS, Four: Keith's, Cinti.
LONG Tack Sam, Co.: Keith's, Boston; Orph., Montreal, 17-22.
LOVETT, George, Co.: Royal, N.Y.C.
LUBOWOSKA: Orph., Oakland, 9-15.
LUNETTE Sisters: Orph., Omaha.
LUXANNE, Mlle., Co.: Orph., Winnipeg, 9-15.
MACK, Charles, Co.: Palace, Chgo; Empress, Grand Rapids, 10-15.
MACK and Vincent: Princess, Nashville, 10-12; Lyric, Birmingham, 13-15; Orph., Chattanooga, 17-19; Grand, Knoxville, 20-22.
MACK and Walker: Keith's, Phila; Columbia, St. Louis, 9-15.
MACMILLAN, Violet: Temple, Hamilton, Can., 10-15.
MACOMBER, Mildred, Co.: Prospect, B'klyn.
MADDEN, Lew, and Gene Ford: Orph., Montreal; Keith's, Columbus, 10-15; Keith's, Louisville, 17-22.
MAN off the Ice Wagon: Lyric, Hamilton, Can.
MANN and Snyder: Orph., St. Paul.
MARLO and Duffy: Royal, N. Y.C., 17-22.
MARLOTTE, Harriet, Co.: Orph., Seattle; Orph., Portland, Ore., 9-15.
MARTINS, Flying: Keith's, Columbus.
MARTIN'S Four Roses: Bushwick B'klyn.
MARTINETTI and Sylvester: Orph., New Orleans, 9-15.
MARX Brothers, Co.: Victoria, Charleston; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
MASON Harry Lester: Keith's, Wash.; Shea's, Buffalo, 17-22.
MAYHEW, Stella, and Billy Taylor: Orph., Seattle; Orph., Portland, Ore., 9-15.
McCARTHY Myles, Co.: Bijou, Savannah, 6-8.
McCLOUD and Carp: Orph., Minneapolis; Orph., Winnipeg, 9-15.
McCONNELL and Simpson: Royal, N.Y.C.
McCORMACK and Wallace: Orph., Omaha, 9-15.
McDERMOTT, Billy: Orph., Denver.
McDEVITT Kelly and Lucy: Maj., Milwaukee; Maj., Chgo., 9-15.
McFARLAND, Marie and Mary: Maryland, Balto.; Keith's, Dayton, 10-15; Keith's, Toledo, 17-22.
McINTYRE Frank, Co.: Keith's, Phila., 10-15; Keith's, Boston, 17-22.
McINTYRE and Heath: Keith's, Cleveland; Keith's, Indianapolis 10-15; Keith's, Louisville, 17-22.
McKAY and Ardine: Temple, Detroit; Temple, Rochester, 10-15.
McWATTERS and Tyson: Keith's, Cinti.; Prospect, B'klyn, 10-15.
MELROSE, Bert: Keith's, Columbus; Hipp., Youngstown, 10-15; Keith's, Dayton, 17-22.
MELVILLE, Mary: Lyric, Birmingham, 6-8; Keith's, Phila., 10-15.
MEREDITH and Snoozer: Royal, N.Y.C., 10-15.
METROPOLITAN Dancers: Orph., Kansas City; Orph., Omaha, 9-15.
MICHELENA, Vera: Temple, Detroit; Temple, Rochester, 10-15.
MILES, Homer, Co.: Grand, Calgary, Can.; Orph., Seattle 9-15.
MILLERSHIP, Florrie: Orph., Minneapolis, 9-15.
MILO: Palace, Chgo.
MILTON and De Long Sisters: Shea's, Buffalo 10-15; Shea's, Toronto, 17-22.
MIRANO Brothers: Orph., Denver.
MISKLA, Olga, Trio: Orph., Kansas City, 9-15.
MONROE and Mack: Palace, Chgo.
MOON and Morris: Bushwick, B'klyn; Keith's, Wash., 10-15.
MOORE and Hager: Lyric, Birmingham, 10-12; Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22.
MOORE, O'Brien and McCormick: Orph., Salt Lake City; Orph., Denver, 9-15.
MORGAN Dancers: Palace, N. Y.C.; Keith's, Boston, 17-22.
MORGAN, J. and B.: Alhambra, N.Y.C.
MORIN Sisters: Orph., Montreal, 17-22.
MORRIS, William, Co.: Keith's, Columbus; Keith's, Cleveland, 10-15.
MORRISSEY and Hackett: Bushwick, B'klyn, 10-15.
MORTON, Clara: Orph., Memphis.
MORTON, Ed.: Orph., Oakland; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
MORTON and Moore: Keith's, Louisville; Keith's, Cinti., 10-15; Hipp., Youngstown, 17-22.
MOSCONI Brothers: Shea's Buffalo; Shea's, Toronto, 10-15.
MULLEN and Coogan: Keith's, Columbus.
MULLER, Gene, Co.: Victoria, Charleston, 13-15; Roanoke, Roanoke, 17-19.
MURRAY, Mason: Orph., Portland, Ore.
MYRL and Delmar: Keith's, Wash.
NASH, George: Alhambra, N.Y. C.; Keith's, Boston, 10-15; Keith's, Phila., 17-22.
NATALIE and Ferrari: Palace, Chgo.
NATALIE Sisters: Orph., Salt Lake City, 9-15.
NESBIT, Evelyn, and Jack Clifford: Columbia, St. Louis, 9-15.
NELSON, Nicholas, Troupe: Orph., B'klyn, 10-15.
NONETTE: Columbia, St. Louis.
NORDSTROM, Francis: Prospect, B'klyn, Royal, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
NORTH, Frank, Co.: Lyric, Birmingham, 17-19; Princess, Nashville, 20-22.
NORTHLANE and Ward: Bushwick, B'klyn.
NORVELLES: Empress, Grand Rapids; Davis, Pittsburgh, 17-22.
NUGENT, J. C., Co.: Keith's, Toledo; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
NURSERY Land: Keith's, Prov., 10-15.
OAKLAND, William, Co.: Keith's, Wash.
OBERITA, Mlle. and Girls: Lyric, Hamilton, Can., 17-22.

STORAGE
VAUDEVILLE SCENERY
233 West 50th St., New York
Between 7th and 8th Aves.

Just what you need. Our rates are reasonable, location and facilities unexcelled. Large elevator, but limited space available.
Apply ONLY to
Business Manager, BANDBOX THEATER,
57th Street, near 3rd Ave., New York City.

Herbert Moore

Writes for SAM & KITTY MORTON, ELIZABETH M. MURRAY and other Vaudeville Headliners. Sketches, Monologues, Exclusive Songs, *to order only*. Dramatic Playlets a specialty. Address me at "The Comedy Shop," 655-C Sheridan Road, Chicago

R. D. LELAND
AUTHOR
Communications care
THE MIRROR.

JAMES MADISON
VAUDEVILLE AUTHOR:—Writes all Nat Wills' material including topical telegrams; also for Al Jolson, Joe Welch, Morton and Glass, Howard and Howard, Rooney and Bent, Hunting and Francis, Cantor and Lee, Fred

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN
The DRAMATIC MIRROR

A few weeks ago we advertised, calling attention of the managers to the fact that we had

SOMETHING NEW

We made no flamboyant announcements of our genius, merely inviting them to look us over. Here is the result (let them speak for themselves).

ROUTE

April 3d, Prospect Theatre, Brooklyn, N. Y. | April 17th, Alhambra Theatre, New York City | May 1st, Bushwick Theatre, Brooklyn, N. Y.
April 10th, Colonial Theatre, New York City | April 24th, Keith's Theatre, Boston, Mass. | May 8th, Orpheum Theatre, Brooklyn, N. Y.

FRANK PARISH & PERU *In One*

ECCENTRIC CONCERTINA, DANCERS AND JUMPING MARVELS. Direction Frank Evans (Suggests Quality Vaudeville)

OHRMANN, Chilson, Mme.: Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
OLCOTT, Charles: Keith's, Cleveland; Davis, Pittsburgh, 10-15.
OLD Homestead Eight: Colonial, Erie, Pa.; Davis, Pittsburgh, 10-15; Keith's, Cleveland, 17-22.
OLIVER and Olp: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Toledo, 17-22.
O'CONNELL, Neil: Orph., Memphis, 9-15.
O'NEIL, Doc.: Keith's, Toledo, 10-15.
ONRI, Archie and Dolly: Dominion, Ottawa, 10-15.
ORANGE Packers: Keith's, Phila.; Colonial, Erie, Pa., 10-15; Alhambra, N.Y.C., 17-22.
ORTH and Dooley: Orph., B'klyn; Colonial, Erie, Pa., 10-15; Keith's, Indianapolis, 17-22.
OVERTON'S: Orph., Minneapolis; Orph., St. Paul, 9-15.
OXFORD Trio: Orph., B'klyn, 10-15.
PADDEN, Sarah, Co.: Keith's, Boston; Empress, Grand Rapids, 17-22.
PAGE, Hack and Mack: Keith's, Prov.
PALMER, Gaston: Maryland, Balto.; Keith's, Phila., 10-15.
PARILLO and Frabito: Orph., Memphis, 9-15.
PARISH and Peru: Prospect, B'klyn; Colonial, N.Y.C., 10-15; Alhambra, N.Y.C., 17-22.
PARRY, Charlotte, Co.: Bushwick, B'klyn, 10-15; Alhambra, N.Y.C., 17-22.
PASSION Play of Washington Square: Keith's, Prov., 10-15; Keith's, Columbus, 17-22.
PASSION Play of Washington Square (Western): Orph., Los Angeles, 9-15.
PATRICOLA and Myers: Keith's, Prov.
PATTERSON, Burdella: Shea's, Buffalo; Shea's, Toronto, 10-15.
PAYNE and Niemeyer: Davis, Pittsburgh; Empress, Grand Rapids, 10-15; Temple, Detroit, 17-22.
PEKIN Mysteries: Palace, N. Y.C.
PETTICOATS: Shea's, Toronto; Keith's, Prov., 10-15; Alhambra, N.Y.C., 17-22.
PHILLIPS, Mr. and Mrs. Norman; Temple, Rochester.
PIERLO and Scofield: Keith's, Boston; Keith's, Wash., 17-22.
PIETRO: Orph., 'Frisco, 9-15.
PILCER and Douglass: Keith's, Boston; Keith's, Prov., 10-15; Keith's, Wash., 17-22.
PIPIFAX and Paulo: Orph., Memphis, 9-15.
POWDER and Capman: Keith's, Cleveland; Keith's, Columbus, 10-15; Hipp., Youngstown, 17-22.
POWELL, Catharine: Orph., 'Frisco, 9-15.
PRIMROSE Four: Prospect, B'klyn; Bushwick, B'klyn, 10-15; Alhambra, N.Y.C., 17-22.
PRUETTE, William, Co.: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
PUCK, Harry and Eva: Bushwick, B'klyn; Keith's, Phila., 10-15.
QUIGLEY and Fitzgerald: Alhambra, N.Y.C.; Bushwick, B'klyn, 10-15.
QUIROGA: Grand, Calgary, Can.; Orph., Seattle, 9-15.
RAYMOND and Bain: Orph., St. Paul, 9-15.
RAYMOND and Wilbert: Royal, N.Y.C.
RED Heads: Columbia, St. Louis; Orph., Memphis, 9-15.
REGEL, Dorothy, Co.: Royal, N.Y.C.; Bushwick, B'klyn, 10-15; Colonial, N.Y.C., 17-22.
RHOADES, Mack, Major: Orph., St. Paul; Orph., Minneapolis, 9-15.
RICE, Andy: Orph., Portland, Ore.
RICE, Sully and Scott: Keith's, Indianapolis, 10-15.
RING, Julia, Co.: Orph., Los Angeles.
RIVER of Souls: Orph., Memphis; Orph., New Orleans, 9-15.
ROCK, William, and White: Orph., Kansas City; Maj., Chgo., 9-15.
ROLLAND, George, Co.: Shea's, Buffalo, 10-15.
ROONEY and Bent: Keith's, Toledo.
ROSE, Julian: Royal, N.Y.C., 10-15.
ROYE, Ruth: Keith's, Cleveland; Maj., Milwaukee, 9-15.
RUSSELL, Lillian: Keith's, Boston; Keith's, Cleveland, 17-22.
RYAN and Lee: Temple, Rochester; Keith's, Boston, 17-22.
RYAN and Tierney: Prospect, B'klyn; Colonial, N.Y.C., 10-15; Alhambra, N.Y.C., 17-22.
SABINE and Bronner: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
SALE, Chic: Orph., Kansas City; Hipp., Youngstown, 17-22.
ST. DENIS, Ruth, Co.: Maj., Milwaukee, 2-8; Maj., Chgo., 10-15.
SANSONE and Delilah: Victoria, Charleston, 10-12; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
SANTLEY and Norton: Shea's, Toronto, 10-15; Orph., Montreal, 17-22.
SAVOY and Brennan: Royal, N.Y.C., 17-22.
SAWYER, Joan, Co.: Keith's, Prov.; Keith's, Phila., 10-15.
SCHEFF, Fritzi: Orph., Denver; Grand, Calgary, Can., 9-15.
SCHOOLER and Dickinson: Maryland, Balto., 10-15.
SCOTT and Kearns: Orph., Memphis; Orph., New Orleans, 9-15.
SEELEY, Blossom: Davis, Pittsburgh; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
SHARP and Turke: Orph., Salt Lake City; Orph., Denver, 9-15.
SHARROCK'S: Shea's, Toronto; Temple, Hamilton, 10-15.
SHATTUCK, Truly, and Marta Golden: Orph., B'klyn.
SHAW, Mary, Co.: Keith's, Wash., 10-15; Keith's, Phila., 17-22.
SHAYNE, Al.: Keith's, Prov., 10-15.
SHERMAN, Dan, Co.: Orph., Chattanooga, 6-8; Princess, Nashville, 10-12; Lyric, Birmingham, 13-15; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
SHERMAN and Uttry: Keith's, Indianapolis, 10-15.
SHIRLEY, Eva, Co.: Alhambra, N.Y.C., 10-15.
SHIRLEY Sisters: Victoria, Charleston, 13-15; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
SHONE, Hermine, Co.: Victoria, Charleston, 10-12; Orph., Jacksonville, 17-19; Bijou, Savannah, 20-22.
SHOWALTER, Edna: Keith's, Prov., 10-15.
SIMMS, Willard, Co.: Orph., Portland, Ore.
SIMON, Louis, Co.: Keith's, Toledo, 10-15.
SMALLEY, Ralph: Keith's, Wash., 17-22.
SMITH and Austin: Orph., Denver.
SNOW, Ray: Orph., Jacksonville, 10-12; Bijou, Savannah, 13-15.
SORETTI and Antoinette: Empress, Grand Rapids, 10-15; Keith's, Toledo, 17-22.
STAMM, Orville: Bijou, Savannah, 6-8; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
STANLEY, Aileen: Colonial, Erie, Pa.; Keith's, Dayton, 17-22.
STANLEY, Stan, Trio: Royal, N.Y.C.; Alhambra, N.Y.C., 10-15; Bushwick, B'klyn, 17-22.
STATUES: Orph., Omaha, 9-15.
STEADMAN, Al., and Fanny: Palace, Chgo.; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
STEVENS and Falk: Orph., Oakland, 9-15.
STEWART Sisters, Three: Shea's, Toronto, 10-15.
STONE and Haynes: Orph., Oakland; Orph., Los Angeles, 9-15.
STONE and Kalisz: Orph., B'klyn, 10-15.
SULLIVAN Arthur Co.: Orph., Minneapolis, 9-15.
SULTANAS: Orph., Oakland; Orph., Sacramento, 10, 11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
SWIFT, Thomas, Co.: Keith's, Cleveland, 10-15.
TANGO Shoes: Keith's, Phila.; Orph., B'klyn, 10-15.
TANGUAY, Eva: Keith's, Wash., 10-15.
TAYLOR, Eva, Co.: Orph., Kansas City; Orph., Omaha, 9-15.
TELEPHONE Tangle: Keith's, Dayton.
TIGHE, Harry, and Sylvia Jason: Royal, N.Y.C.; Maj., Chgo., 9-15; Keith's, Cleveland, 17-22.
TOGAN and Geneva: Shea's, Toronto; Maj., Milwaukee, 9-15.
TOMBOYS, Two: Orph., Portland, Ore.
TONEY and Norman: Orph., St. Paul; Orph., Minneapolis, 9-15.
TOWER and Darrell: Orph., Montreal.
TOYE, Dorothy: Orph., Minneapolis.
TRAVERS, Noel, Co.: Colonial, Erie, Pa.; Keith's, Dayton, 10-15; Keith's, Indianapolis, 17-22.
TUCKER, Sophie: Forsythe, Atlanta; Palace, Chgo., 9-15.
UMBERTO and Sachetti: Orph., Los Angeles.
VADIE, Mlle., and Girls: Orph., St. Paul.
VALENTINE and Bell: Orph., 'Frisco; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
VAN, Charles and Fannie: Colonial, N.Y.C.
VAN and Schenck: Bijou, Savannah, 6-8; Victoria, Charleston, 10-12; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
VANDERBILT and Moore: Orph., Oakland, 9-15.
VASCO: Keith's, Toledo; Hipp., Youngstown, 10-15; Colonial, N.Y.C., 17-22.
VINCENT, Claire, Co.: Shea's, Toronto.
WAKEFIELD, W. H.: Orph., 'Frisco; Orph., Oakland, 9-15.
WARD and Faye: Columbia, St. Louis; Maj., Chgo., 9-15.
WARREN and Conly: Orph., Oakland; Orph., Sacramento, 10-11; Orph., Stockton, 12-13; Orph., Fresno, 14-15.
WARREN and Templeton: Colonial, N.Y.C., 17-22.
WATKINS and Williams: Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
WATSON Sisters: Orph., Kansas City; Orph., Winnipeg, 9-15.
WEBER and Fields: Bushwick, B'klyn.
WEEKS, Marion: Keith's, Boston, 10-15.
WELCH'S Minstrels: Roanoke, Roanoke, Va., 10-12.
WERNER-Amoros Troupe: Orph., Montreal, 10-15.
WHAT Happened to Ruth: Royal, N.Y.C.; Prospect, B'klyn, 10-15.
WHITON, Anna, and Harry Carrol: Colonial, N.Y.C.; Keith's, Prov., 10-15.
WHEELER, B. and B.: Shea's, Toronto; Orph., London, 10-18; Lyric, Hamilton, 17-22.
WHEELER, Bert, Co.: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., Los Angeles, 9-15.
WHELAN, Albert: Shea's, Buffalo; Shea's Toronto, 10-15; Temple, Detroit, 17-22.
WHITTEN, Thomas [illegible], Co.: Keith's, Prov.; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
WHIPPLE-Huston Co.: Columbia, St. Louis; Orph., Memphis, 9-15.
WHITE, Caroline: Keith's, Cinti., 17-22.
WHITE and Clayton: Keith's, Dayton.
WHITE, Porter J., Co.: Keith's, Cleveland; Temple, Hamilton, Can., 10-15; Orph., Montreal, 17-22.
WHITING and Burt: Orph., Los Angeles.
WILLARD: Colonial, Norfolk, 6-8; Victoria, Charleston, 17-19.
WILLIAMS, Elsie, Co.: Royal, N.Y.C., 10-15.
WILLIAMS and Wolfus: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Dayton, 17-22.
WILMER, Walter, Co.: Alhambra, N.Y.C.; Orph., B'klyn, 10-15.
WILTON Brothers and Dunham: Alhambra, N.Y.C.
WINDOW, Muriel: Alhambra, N.Y.C.
WOOD, Britt: Orph., Montreal, 10-15.
WRIGHT and Dietrich: Keith's, Columbus; Keith's, Cinti., 10-15; Keith's, Indianapolis, 17-22.
YVETTE: Temple, Rochester.
ZORA, Gara: Orph., Stockton, 5-6; Orph., Fresno, 7-8; Orph., Los Angeles, 9-15.

B. F. Keith's Circuit—

United Booking Offices

(Agency)

A. PAUL KEITH President
E. F. ALBEE
Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building
New York City

GEORGE OCTAVIA

BANCROFT AND BRÖSKE

Broadway's Favorite Musical Comedy Stars
Direction MAX HART

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

FERDINAND—MAX—ALBIN

STEINDEL BROTHERS

Musicians de Luxe Direction GENE HUGHES

GERTRUDE VANDERBILT

AND

GEORGE MOORE

IN NEW SONGS AND DANCES

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

HARRY WEBER offers

HARRY GIRARD & CO.

in "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

MARION WEEKS

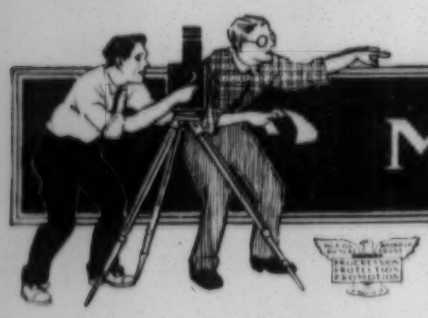
The Little American Coloratura Soprano
BOOKED SOLID U. B. O.

NEIL PRATT

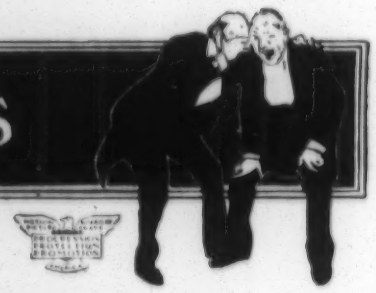
IN VAUDEVILLE

Care Max Hart

California Studio Series—April 22nd Issue—The Fine Arts Studio



MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

BEAUTY VERSUS ABILITY

DRAMATIC MIRROR:

I have been reading so much lately about the two distinct qualities in reference to moving picture actresses, namely: "Beauty" and "Acting the part." Now some people contend that when real acting is put into play, the facial part of the actress does not matter to any great extent. In other words, the good looks of the *lead* is secondary.

My dear editor, that fact might be so, in the case of a play where the *lead* is taken by one who is supposed to be over middle age, and nothing is expected from the beauty line, but although there is much talk to the contrary, I cannot see the strength of the theory, that *looks* do not count upon the stage as much as the acting, and especially upon the screen, where the human voice cannot be heard where it could possibly lend favorable impressions to the audience in favor of the actresses who have the good acting ability, but are away off on the appearance.

Beauty will always have its first place, and if there is anything more "overdrawn" and unnatural than a picture where the *lead* is supposed to be a real pretty girl, and is in reality an old hen, or the equivalent thereof, I would like to know of such. Of course, a pretty face with still arms and trembling legs, etc., is not very entertaining on the screen, but when "flesh and clothes" can take the part of what should be a "pretty woman" someone has missed their guess, or else the American idea of beauty is fastly deteriorating.

SCREEN beauty is in no way dependent on the classic or accepted ideals, for often the most beautiful features fail to register in the camera's all-seeing eye. This fact is little realized by the average motion picture audience when it sees a famous beauty failing to measure up to its expectations.

The prime requisites for the motion picture actress is not classic beauty, but screen sense or photo personality, without which popularity is impossible to achieve. Beauty alone will not gain more than passing interest from an audience, nor will it hold or sway it. Few people know that the accepted screen idols, taken as a whole, are little more than passably good looking in real life, but the real beauty who photographs well is the exception rather than the rule. However, a combination of beauty and personal magnetism is the ideal qualification, and among the few who can boast of this are MARY PICKFORD, KATHLYN WILLIAMS, MARGUERITE CLARK, MARY MILES MINTER, and PAULINE FREDERICK. These actresses of acknowledged fame have ability, beauty and, above all, personality. It only takes a few moments for any of them to convince you of this fact. Their greatest charm lies in their ability to convince people; make audiences believe that the role being played is part of their integral selves, not just being enacted to entertain. Winning personality will cover up a multitude of deficiencies, and it is because of this that many actresses without real beauty appear to have it, and have thus gained remarkable popularity.

In life it is well known that a charming personality can often bring an almost divine light into a homely woman's face, making her appear truly beautiful. This rule is even more applicable to the screen. Of course, we do not mean that a homely woman past middle age can pass as a young girl. But a girl who has ability and personal magnetism but is not blessed with beauty will frequently be successful in the silent drama. The film realm is filled with cases of this sort too numerous to mention, for there are entirely too few girls or women with real beauty, personality and ability to supply the demand.

Ziegfeld Photoplay Co., Gross Photo.

LUCILE REID,
Ziegfeld Photoplay Company.

STUDIO GOSSIP

JACK NELLSON, the handsome delineator of juvenile characters, has been engaged by the Oliver Morosco Photoplay company and is now at work on his initial portrayal under this management at its Los Angeles studios.

RICHARD C. TRAVERS, Essanay leading man, has returned from a flyer in vaudeville to play the lead in "The Lightbearer," a new three-reel photoplay. His act was well received and hundreds shook hands with him at his reception following each performance.

BURTON KING, the new Metro director, has commenced work on Edmund Breese's new feature, "The Spell of Yukon." Mr. King and his company have spent several days upstate taking snow scenes.

LEANDER DE CORDOVA, one of the best known young men in the theatrical profession, both as an actor and manager, and who recently turned his talents to motion pictures, has been made an assistant director at the Rolfe-Metro studio, and will be associated with Charles Horan.

SELIG ON SCREEN SCHOOLS

WILLIAM N. SELIG, president of the Selig Polyscope Company, a man known as a careful student of the motion picture art, granted an interview recently and his opinions expressed therein will prove unusually interesting for the reason that interviews with Mr. SELIG are rare:

"The educational side of cinematography is assuming great importance," said Mr. SELIG, "and we are devoting a great deal of attention to the educational quality of the films. I believe that sooner or later there will be motion picture cameras installed in every school building in this country, and why not? Can the Boards of Education in this enlightened country afford to be long without this equipment? Seemingly not, for already many of our foremost institutions of learning are equipped with motion picture cameras which are proving vital aids in the curriculums.

"I anticipate motion picture courses of study before so very long. Then it will be a pleasure instead of a duty for the small boy to go to school. Botany, natural history, geography, history, English literature and other studies can, with proper films, be taught more thoroughly by motion pictures than by text books. In time, I firmly believe, the camera will be the essential for these and other study courses, with the dry text books considered as minor adjuncts.

"The history of the United States can be taught with films correctly picturizing the lives of our great men, the epochs of our history, and these films can be aided by proper selections from the news reels which, issued regularly, contain very often scenes that are worthy of preservation for future study. The habits of wild animals, their habitats and their histories can also be convincingly studied on the screen, as can the growth of plants and flowers, etc.

"I look for a projecting machine in every school room before many years have passed, with a motion picture screen right behind the teacher's desk.

"And what opportunities there are for teaching United States history! These days the producer takes every care to see that his atmosphere is historically correct. In 'The Crisis,' for example, we spent two weeks studying proper costuming of the early sixties. We sent to Washington, D. C., for copies of newspapers published in the late fifties and early sixties, so that when it was necessary to show a newspaper on the screen that newspaper would be a publication really published at the time of the action of the story. We searched the city of Chicago for the old-fashioned glass globes appropriate to fifty years ago, and finally we found just seven of these old-time lighting fixtures in the second largest city in the United States. These are just small items, but they go to prove the pains taken by the motion picture manufacturer and producer to make pictures correct to the period.

"And another thing enters my mind—it is the old, old saying that 'cleanliness is next to Godliness.' This old adage is applicable to motion pictures. Productions must be clean, and should carry good moral lessons, but the 'good moral lesson' should not be used as an excuse to film that which is salacious. In my estimation the greatest menace to the future of the motion picture art to-day is not the censor, nor the mediocre picture play, but the so-called 'daring' picture. Manufacturers who insist on releasing unclean or 'startling and daring' productions are not only a menace to the motion picture art, but they are menacing to civic honesty and morality.

"Let us strive for clean pictures; let us strive for worthy pictures; let us pay more attention to the educational side of the work, and motion pictures will become more and more artistic, and the industry will flourish like a green bay tree."

Fine Arts Studio.

LILLIAN GISH AS MARFA,
Russian Peasant Girl in "Sold for Marriage," William Christy Cabanne's Latest Fine Arts Feature.

White, N. Y.
EDNA MAY—(VITAGRAPH).

EDNA MAY IN APRIL

Big Four's Spring Releases Varied in Scope and Sparkling with Stars

Many important and unique features are scheduled in the list of V. L. S. E. releases for the coming month. Of particular interest to exhibitors and indeed all concerned in the world of motion pictures, is the vehicle chosen by Edna May, "The Belle of New York," for her farewell appearance before the public.

"Salvation Joan," the seven reel picture selected for Miss May's debut in films, will bring back memories to theater patrons of the "Belle of New York," in which Miss May, as the winsome Salvation Army lassie, won international fame.

Is is as a member of the blue-red and poke-bonneted brigade that she has chosen to pose for the camera. Incidentally it may be mentioned that personally Miss May will derive no financial benefit from her momentary return to public life. Already rich in this world's goods she has distinguished herself in the exercise of philanthropy by making large donations to the Red Cross Fund in aid of war sufferers, and the entire sum obtained by her camera work will be devoted to the same purpose.

The picture is scheduled for release April 10th.

The preceding week, Vitagraph will present "The Vital Question," directed by S. Rankin Drew. Virginia Pearson, Charles Kent and Anders Randolf supply the leading roles in this picture.

A dream of startling realism is presented by the Selig company in another April 3rd release. It is entitled "The Cycle of Fate," and features Bessie Eyton, with Edith Johnson and Wheeler Oakman as co-stars. Marshal Neilan who wrote and directed the scenario, also plays an important role in the feature.

Nance O'Neil, as Marika in "The Fires of St. John," released April 10th, is cast for a part particularly well suited to the talents of this famous actress. The scene of the play is laid in Pennsylvania, some twenty-five years ago. On April 24th the Vitagraph presents Dorothy Kelly in "The Law Decides," with a carefully selected cast which includes Harry Morey, Leah Baird, and Bobby Connelly.

"A GOOD LITTLE DEVIL"

Mary Pickford Sends $2,000 Check for Actors' Fund

With the receipt of a check for $2,000 yesterday at the executive office of the Motion Picture compaign for the Actors' Fund, the largest individual contribution so far received was recorded. This check was from Mary Pickford and represented her share of the gross receipts of Sunday night's programme at the New York Hippodrome, when she appeared in a filmed sketch as a speaking actress with James J. Corbett and Donald Brian in principal parts and her director and studio company in the cast.

Miss Pickford's benefit performance is one of many that have been arranged in aid of the Fund, and these special contributions will add many thousand dollars to the desired $500,000 which is to be raised.

MABEL CONDON CANNOT ESCAPE

At the regular semi-monthly meeting of the Southern California committee of the Motion Picture Board of Trade, J. C. Jessen was appointed chairman to fill the place made vacant by the resignation of Mabel Condon, coast representative of THE MIRROR. Miss Condon was immediately elected to the newly created position of secretary, since the board is determined not to lose her services.

PACIFIC COAST STUDIO NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—After April 10 the Biograph studios at Georgia and Girard streets will be closed. Here the Biographers have been working since their coming to the Coast in November. With the arrival of Mr. Hammer from New York last week, the announcement was made by L. E. Dougherty that the Biograph Company would cease operations, and Mr. Dougherty feelingly gave the company the customary two weeks' notice. Thus is laid to rest the kindergarten of motion pictures, but the results of its early training will ever be a big factor in the history of Screendom.

Harry F. Mestayer will close his contract with the Selig Company on May 1, at which time he will be ready to consider offers from other companies. With the completion of the Holbrook Blinn Repertoire Theater in New York some time in 1917, Mr. Mestayer will return to the East and have a leading part in the plays produced at America's only repertoire theater.

Lasky-Young Success

Director James Young, at the Lasky studios, has made of "Sweet Kitty Bellairs," a Mae Murray picture, a very beautiful thing, and under his inspiration Miss Murray has far outshone her most recent film work, that in "To Have and to Hold."

Director Raoul Walsh took a train-load of Fox players into the Mojave Desert last week. The leave-takings by friends at the depot was suggestive of a good-bye-for-ever rather than just that of a week or two. An early Fox picture will show this big aggregation in "desert stuff."

Dustin Farnum is enjoying a hunting and fishing trip in the Santa Cruz Islands by way of a rest between Morosco pictures.

Hugh Massie, the Morosco Company's biggest London buyer, was a guest at the studio last week. He expressed himself as not being worried on the possibility of the non-importation into England of American film.

Helen Holmes received word at the Signal studios last week of the death of her father, a Chicago railroad man. It was Helen's interest in her father's line of work that prompted her to specialize on railroad pictures. Mr. Holmes was traffic manager of the C. & E. I. Railroad, and prior to that occupied an executive position with the Great Northern Railway Company. Miss Holmes has the sympathy of her many friends in her bereavement.

If His Clothes Can Stand It

Harry Carey, to an Embarrassed Bystander: "This picture has GOT to finish mighty quick or my rags won't hold out to the end of it!" The E. B. hastily agreed with Mr. Carey as the latter called for a nail or two and some hairpins, with which to keep peace between various sections of his costume, which consisted of a blue Jersey shirt and trousers. The picture is Peter B. Kyne's "The Three Godfathers" (Universal), in which Mr. Carey is being starred.

The "Whispering Smith" picture being made at the Signal studio is said to have the biggest cast ever to appear in one picture, the qualification "big" applying to height and weight. Eight men who appear in this picture measure from six to six feet three and weigh from 190 to 235 pounds each.

Director Lloyd Ingraham's "Hoodoo Ann," Fine Arts picture, with Mae Marsh in the title-role and Bobby Harron in the male lead, caused the Majestic Theater to be sold out at its every night bill. Keystone's "By Stork Delivery" was also on the Majestic bill. The first-night Mack Sennett and Director Fishback were observed to enjoy the bill from standing positions at the back of the theater; Mae Marsh, under a big hat, was in an inconspicuous loge, Bobby Harron from "up front," Director Ingraham in a loge across from "the boys," Loyola O'Connor in a family group and Mack Swain in an aisle seat.

Frank Beale was called from the Selig Zoo studios to those of the Selig Chicago plant last week for the purpose of directing a feature to be produced there.

William F. Russell's company came down from Santa Barbara late Saturday night and on Sunday went to San Diego on the steamship *Congress*, on which trip concluding scenes of the Mutual De Luxe picture "The Secret Mating" were made. The return trip was made within twenty-four hours via auto to Santa Barbara. "The Highest Bidder" is the new feature on which this company is now at work.

The Huntington Hotel in Pasadena was given over to a supper-dance one night last week for the benefit of the Actors' Fund. Jesse L. Lasky was personal director of the event, which was attended by prominent photoplayers and the millionaire colony of Pasadena. A sketch by William DeMille was put on and Lena Baskette, the nine-year-old Universal dancer, Mae Murray, Florence Dagmar, Charles Murray and others were among the entertainers.

"Civilization" to Show Here First

Thomas H. Ince has changed the name of his eleven-reel film from "He Who Returned" to the satirical one of "Civilization." It will have its premier showing in the middle of April in Los Angeles, where "The Alien" and "Peggy" also enjoyed their first showing. A theater has not yet been secured for this event.

Director George Melford started out on a several days' vacation, but had just gotten nicely located for its enjoyment, when a wire summoned him back to the Lasky studio to direct Fannie Ward in a Willard Mack and Clinton Stagg story.

"Ramona," originally announced for but a five-weeks' run, completed its eighth record week at Clune's Auditorium Theater last week.

On and Off the Sick-List

Nona Thomas, of the N. Y. M. P. Company, adds her name to the sick-list personnel from which Harry Mestayer, Nell Shipman, Hugh Adams, and Director Robert Leonard have recently canceled theirs. Nell Shipman has fully recovered her eye-sight, Mr. Adams has taken his right arm out of a plaster cast, and Mr. Leonard's left wrist is again well.

Thomas G. Lingham and Paul C. Hurst have changed affiliations from the Kalem to the Signal Company.

Edna Maison is "holidaying" after an engagement of several years with the Universal Company. She has no plans to announce in regard to her future activities.

Anne Schaefer and George Kunkel are chief fun-makers in Director Dave Smith's one-reel Vitagraph comedies, while William Wolbert is directing Mary Anderson, Corinne Griffith, Carmen Phillips, Webster Campbell, Otto Lederer, and Jack Mower in a three-reel comedy-drama.

Blanche Sweet has returned from a several weeks' visit with her grandmother in Chicago, and is at work at the Lasky studios under the direction of James Young.

The H. B. Warner feature being made at Inceville employed and outfitted, in regimental equipment, five hundred "extras" in the big battle scenes to figure in the war story, directed by Reginald Barker.

A restaurant to seat four hundred persons was opened last week at the Culver City studios.

Balboa Serial Started

"The Grip of Evil" is Jackie Saunders's vehicle, which introduces her in a serial role. Fourteen two-reel episodes will comprise this series, with Harry Harvey as director and Roland Bottomley playing lead opposite Miss Saunders. The story is the work of Monte Waldron, a New York newspaper man, Douglas Bronston supplying the continuity. The first episode has the blowing up of a Pierce-Arrow touring car as its feature.

The superlative in storms: "God's Country and the Woman" (Vitagraph—Sturgeon, Director)—The most realistic snowstorm. "Sold in Marriage" (Fine Arts—Cabanne, Director)—The most realistic rainstorm. "The Three Godfathers" (Universal—Le Saint, Director)—The most realistic sandstorm.

Business Manager William S. Smith, of the Vitagraph studios, is enjoying a two weeks' rest at his ranch in Elsinore, California.

George Bronson Howard has been a frequent visitor at the Kalem studios, where he is interested in watching the production of his serial, "The Social Pirates."

Director James W. Horne is arranging for a trip via chartered steamer to San Francisco and Seattle with the "Social Pirates" company, producing an episode en route.

Hugh Russell, late of the Australian stage, is arranging the disposition of motion picture rights to a story of which he is the author and which ran recently in an English magazine, to a prominent West Coast film company. Negotiations are being made for Mr. Russell to play its lead.

To the Letter

Dr. H. G. Stafford, scenario chief at Universal City, received a one-reel scenario recently, the author of which lived up to the letter of the description "one-reel" by carefully pasting the different pages together into one strip many feet in length.

Douglas Fairbanks is credited with the authorship of the song, "I'm So Gosh Darn Tuff," with which Raymond Hitchcock is now making a hit on the London stage.

Mary Anderson, of the Vitagraph studio, was presented with an auto and a unique silver Chinese-inscribed ring last week. They both were from respective admirers.

Wilfred Lucas has purchased a sixty-acre orange and grape-fruit ranch in Glendale, Cal.

Norma Talmadge is to be directed by C. M. and S. A. Franklin in the story written for her by Bernard McConville, of the Fine Arts scenario staff. Ralph Lewis and Eugene Pallette will have big parts in this feature, which is unnamed as yet.

Otis Turner was named an honorary life-member of the Ancient Arabic Order, Nobles of the Mystic Shrine, as the result of his courtesies to the Shriners in their recent Los Angeles convention.

Granville Warwick, playwright, and Roy Somerville, photo-playwright, are at work on the new Lillian Gish picture to be directed by Allan Dwan.

Director Allen Curtis is again with the Universal Joker Company after a several weeks' visit with his mother in Denver.

Mrs. J. Ogden Armour and her big gray-bodied, red-trimmed car, which is seen daily on the main street of Santa Barbara, passed through the gates of Universal City last week. Mrs. Armour had a party of friends with her.

A "Preventive Department" in Los Angeles protected by law circles was the result last week of the activities of Kenneth McGaffey, director of publicity (Lasky), who has been busily and secretly at work for the last six weeks in convincing the right authorities that such a department should be established. Its purpose is to help the City Mothers get in touch with girls who come to the various studios seeking motion picture work, practically penniless and under the wrongful belief that the motion picture studios offer them easy and quick employment.

The intention is to have the employment heads of the various studios hereafter get in touch with the City Mothers and between them to talk to job-seeking girls and let them know that the studios do not offer the easy opportunities that girls seem to think that they do. Anita King of the Lasky company was placed at the head of this newly instituted Prevention Bureau, and it is hoped that hereafter there will be a noticeable decrease in the number of girls who, upon getting into any trouble, glibly give their occupation as that of "moving picture actress."

FILMING A SCENE IN THOMAS INCE'S PICTURE, "CIVILIZATION"

MABEL TRUNELLE,
In "The Ghost of Old Morro"—(Edison Forthcoming Release).

"FATTY" ARBUCKLE AND THE GIANT (Keystone).

FATTY ARBUCKLE, BEWARE!

Elizabeth Bartender, Weighing 340 Pounds, is on Your Trail

ELIZABETH, N. J. (*Special*).—Look out, Fatty Arbuckle. Bob McAdams, handsome, fat and thirty-nine of Elizabeth will be your rival soon. Already representatives of three moving picture concerns have been after McAdams and he is now negotiating with a fourth which has outbid the others for his services as a funny fat man. He is selling out his interests in the Silver Dollar Inn at 301 Third Street, Elizabeth, preparatory to signing a contract, and is ready to bid for fame and fortune with his 340 pounds of muscle and merriment.

Bob was going along the even tenor of his ways behind the bar, telling about his days of prowess on the baseball diamond and his present powers for hurding and swimming, despite his great weight, when the movies got him. And the movies made no mistake, judging from Bob's appearance. He is active, athletic, with a face that ought to register nearly as well as did that of the illustrious and inimitable John Bunny. To prove his agility McAdams hurdled himself over a table in front of his bar with as much ease and grace as a high school senior. Before he knew that he was being observed for symptoms of comedy he demonstrated plainly that he has a face which may be his fortune. He is looking for a woman partner and is sure when he finds her that he will prove a profitable investment for his bankers. The picture shown herewith does not flatter McAdams as to the humorous phases of his countenance, but seeing is believing, and McAdams is sufficiently placid and plastic of countenance to make good.

E. M. SCANLAN.

MOVIES OF FIRE PREVENTION

The movies are now to be utilized in the fight against fire. The E. I. S. Motion Picture Corporation has the new one-reel drama under way and it is promised that it will be something original in the way of an industrial picture.

The scenario, which has been written by Roy McCardell, author of "The Diamond from the Sky," and a score of other photoplays, tells the need of fire protection and emphasizes the frightful cost of lack of preparedness, which is annually taking a toll of 3,000 lives and $200,000,000 in property in this country.

"THE STAIN IN THE BLOOD"

"The Stain in the Blood," a psychological drama which will invite the interest and the attention of medical men and scientists of the country, has just been produced under the direction of Murdock MacQuarrie by the Signal Film Company at Los Angeles, and will be released shortly as a Mutual Masterpiece, De Luxe Edition. It is the story of a boy and girl who are adopted after the death of their parents in an Indian massacre. In the boy is a streak of dishonesty which leads him into a series of crimes in spite of his environment and the upbringing which has been his.

"RAMONA" FOR NEW YORK

Donald Crisp, sole director of "Ramona," the cinema-theatrical entertainment adapted from Helen Hunt Jackson's famous novel, came clear to New York from Los Angeles to take charge of the work of staging this elaborate picture here. Accompanying him were his scenic and mechanical staffs. Two seventy foot baggage cars of scenery and effects are utilized in the presentation of "Ramona," and fifty-two people are employed in this production which is announced as one of the most pretentious in the history of the motion picture industry.

FILMS IN THE LEGISLATURE

Senator Jones of Chenango Contributes a Couple of Freak Bills to the Closing Session

ALBANY, N. Y. (*Special*).—The Cristman-Wheeler bill, providing for a motion picture censor board under the control of the Board of Regents, has been reported favorably, and will probably pass the Senate. The bill provides for the appointment of a board of three censors by the State Board of Regents. Each member shall serve for a term of six years at a salary of $4,000 per year. This board is to examine all films for which a fee of $5 for each five hundred feet will be charged, with an addditional $2.50 for duplicates. Producers would have the right to appeal to the Board of Regents for a review and a final decision on a picture. For exhibiting a film without the approving trailer there is a penalty of a fine of $50 for the first offense and $100 thereafter. This is the same as the Wheeler bill introduced in the Assembly, where the Ahern bill has the right of way.

A bill has been introduced into the Assembly, providing for the admission of children under sixteen to motion picture theaters. Such minors, when unaccompanied by adults, may be placed in charge of a person designated for that purpose. The person acting in this capacity shall be a representative of a moral or welfare organization, to which a license shall be issued to engage in such activities.

Another freak bill has been introduced by Senator Jones from Chenango, making it a misdemeanor to exhibit moving pictures showing any kind of a prize fight or boxing match or any fight without weapons. A fine of $500 is provided for the first offense or imprisonment of six months or both. The second and subsequent offenses inflict a penalty of one year in prison. The indications for the passage of the Jones bill are unfavorable. Senator Jones is the man who also introduced a bill recently abolishing all prize fights and boxing exhibitions.

MOVIES MADE TO MUSIC

Features of the First National Exposition of the Motion Picture Industry

The First National Exposition of the Motion Picture Industry will be held under the direction of the Motion Picture Board of Trade of America in Madison Square Garden May 6 to 13. It is expected the list of exhibitors on the main floor and balcony of the Garden when the Show opens will be a fairly complete "Who's Who" of the industry.

A list of features will include a Bankers' Day, Fire Insurance Day, Projection Day, Exhibitors' Day and others. It has been definitely decided not to have a Censors' Day, and no space has been reserved by any State Board of Censors as yet.

S. L. Rothapfel, perhaps the best known exhibitor in the country, to whom opening and operating new theaters is all in the day's work, will be the principal speaker on Exhibitors' Day, when the problems of the men who show the pictures will be discussed. Prominent exhibitors from the principal cities will also speak from and of their experience in the "game."

There will also be a Projection Day when the crank turners will be permitted to emerge from their booths and talk. Some of the graduates of this school who will be heard are Frank J. Rembusch, of the Mirror Screen Company of Indiana, vice-president of the Board of Trade, Frank H. Richardson, one of the foremost authorities on projection today, and others.

Among the daily features will be a dancing floor right in the middle of the Garden where one can trip the l. f. t. and at the same time see comedies, tragedies, dramas, etc., on the largest motion picture screen ever built. Also motion pictures will be made in full view of the public while a great band will provide the music.

WAR SENSATION IN WASHINGTON

WASHINGTON, D. C. (*Special*). — The Fatherland pictures of Fighting the Allies, or Germany at War which broke the house record for such a show at the Belasco Theater, Washington, recently being played for eight days, at the admission of twenty-five and fifty cents. Business was so good that the pictures were booked immediately for the Albaugh Theater, Baltimore, for the following week. Mr. Stoddard Taylor, manager of the Belasco Theater, Washington, was so pleased with the results, that he has contemplated a return engagement at his theater.

REAL RUSSIAN WHISKERS

In order to obtain real types attired in their native clothes and wearing genuine whiskers, William Nigh, the Metro director, who has just finished "The Kiss of Hate," a story of Russian romance and intrigue, with Ethel Barrymore in the stellar role, went to the Russian quarter in lower New York with four large automobiles and loaded them down with more than thirty Russians. For the most part they were elderly men and women, and few of them had ever been north of Chambers Street before.

"SIS HOPKINS" FEELS TEMPTED

Rose Melville, creator of the famous Sis Hopkins, may be found once more in THE MIRROR'S "Dates Ahead" columns if she listens with favor to a number of offers on the part of managers seeking to bring her back to the stage next season. "Sis Hopkins" was always a sure-fire winner on the road, and it seems that the managers feel that with the increased popularity Sis Hopkins is getting on the picture screen she will be a greater drawing card than ever.

INGENUE AS BUSHMAN'S MOTHER

Mary Moore, of the illustrious Moore family, which includes Tom, Owen and Matt Moore, Mary Pickford, Alice Joyce and Jane Gail, is working in the forthcoming Quality-Metro wonder-play, "A Million a Minute," in which Francis X. Bushman and Beverly Bayne are starred. In one part Miss Moore, who is exceedingly young and attractive, plays the role of Mr. Bushman's mother. But it is when Mr. Bushman is a baby in the photodrama.

PASS "UNWRITTEN LAW"

Keystone State Censors Find Only Two Subtitles to Cavil At

The Pennsylvania State Board of Censors have just passed the California Motion Picture Corporation's "The Unwritten Law" and have given it a clean bill of health. The only changes made were the elimination of two subtitles.

While it seemed apparent to all those who saw the feature here in New York that no reasonable objection could be found to any single scene in it, from the very moment of the announcement of the title "The Unwritten Law" the question of just what the Pennsylvania board—because of "past performances"—would do was an interesting one.

That the feature was passed with practically no change is a tribute to the California company's handling of a subject which would certainly have aroused the ire of the Quaker Solons had it been roughly presented.

TIMELY THRILLS FOR CAMERA MEN

Public attention now being centered on the Mexican situations, the Hearst-Vitagraph News service has made special arrangements to cover every possible detail of the military movements, so far as allowed by the military authorities. It is understood that General Funston, while exercising a careful censorship over press activities and the procuring of films under his jurisdiction, is nevertheless inclined to favor the motion picture men to the fullest extent possible, in order to stimulate interest in the army's preparedness campaign. It is therefore probable that the coming releases dealing with the Mexican troubles will be of a type calculated to interest the public.

SERMONS ON SCREEN SUBJECTS

Motion pictures as a desirable aid to religious services are gaining favor in many sections of this country, the latest testimonial to the virtues of the screen being furnished by the spiritual head of Grace Episcopal Methodist Church, West 104th Street, New York. The Rev. Christian Reisner, pastor of the church in question, frequently employs a one-reel picture on Sunday nights to emphasize the important points of his discourse. The last film subject he utilized in this fashion was "The Hero of Submarine D-2," a V. L. S. E. feature, which he used to popularize a sermon on "Submarine Sins."

CAMPAIGN OF CAMERA MEN

Latest scenes from the Mexican warfare are presented in the Selig-Tribune released Monday and Thursday. The Selig-Tribune claims to be the first to present news pictorials from the Mexican border, showing the results of the raid at Columbus, N. M., etc. John Boggs and Nicholas McDonald, cameramen on the Selig-Tribune staff, are directing a staff of news photographers along the border where the interest is most intense. News photographers and correspondents representing the Selig-Tribune are accompanying the expeditionary forces against Villa and his bandits.

BIG NEW BRONX THEATER

A new theater to accomodate about 1,700 persons will soon be erected in the Bronx by a syndicate known as the Washington Avenue Realty Company on a plot of eight lots, fronting 100 feet on 161st and 162d Streets, east of Melrose Avenue.

The deal, with the resale to the theatrical builders, was closed through Lauter-Ludes, Inc. The new theater will be leased and managed by Ascher's 161st Street Corporation, of which Sidney Ascher is President.

BOOKING BATTLES DIRECT

The American Correspondent Film Co., Inc., announce that all bookings and leasing of state rights in connection with "The Battles of a Nation" are now being handled through their office, 220 West 42d Street, New York, direct.

Excellent reports are arriving daily from different parts of the country where the feature has been shown.

A. K. DAWSON.
(American Correspondent Film Company.)

Editor DRAMATIC MIRROR, New York:

Greetings from a lonesome movie man. Thought the attached photo might interest you. Pictures from the Bulgarian campaign. That strange-looking garment is a sheepskin coat, wool side in leather side out, Bulgarian peasant costume.

INCE CORRALS COLLIERS

Both "Willie" and "Buster" Win Renewals of Their Kay-Bee Contracts

Thomas H. Ince telegraphed from Los Angeles on Monday that he had signed William Collier for another five-reel farce-comedy. The star has already appeared in two Triangle-Sennett farces and has just completed "The No-Good Guy," under the direction of Ince. The results are so satisfactory that the director and comedian are going to collaborate on another laugh producer. It is significant that, since the Triangle service started Ince has made only two comedies, Billie Burke's "Peggy" and "The No-Good Guy." The new Collier picture will be the third.

Incidentally "The No-Good Guy" has proved a good thing for another member of the Collier family. Young "Buster," who accompanied his parents to the Coast last November, appealed to Ince as a good type for the office boy in his father's support. While father was posing himself into a renewal of his contract, "Buster" was making such a hit with Ince that the Triangle producer has had a special vehicle prepared for him. Others in the cast of "The No-Good Guy" are Enid Markey, Charles K. French, J. Frank Burke, Robert Kortman, and Walter Edwards. Edwards directed the comedy under the supervision of Ince.

TWO ENGLISH PLAYERS

Peggy Hyland and Valentine Grant Join the Famous Galaxy of Stars

The Famous Players company announce the acquisition of two new stars in the persons of Valentine Grant and Peggy Hyland. Miss Grant is well known to film audiences, having appeared in the series of Irish pictures which were produced by Sidney Olcott in Ireland about three years ago. Her first appearance under the direction of the Famous Players will be in a feature production called "The Innocent Lie," now in the course of production at Bermuda under Sidney Olcott's direction. This feature will be released on the Paramount programme April 20.

Peggy Hyland, though new to American audiences, is one of the most popular of the British actresses, having won distinction on both the stage and the screen. On the stage she first appeared with Cyril Maude at the London Playhouse, and has to her credit the leading role in such well-known productions as "The Little Cafe" and "The Yellow Jacket." Her first screen role was in "The Love of An Actress," and later she appeared in "Lochinvar," "John Halifax, Gentleman," and just before her departure for this country she was intrusted with the leading role in Tom Robertson's great play, "Caste."

Miss Hyland is just a slip of a girl, charming, winsome, and, above all, unaffected. Her clear-cut features and light brown hair make her an ideal subject for the camera, as has already been effectually proved in her appearances in the English productions.

GRIFFIN AS A CHINK

Coincident with his arrival in Jacksonville, Fla., recently, Gerald Griffin was engaged by the Gaumont Company for the part of Captain Dick in "Feathertop," and on the completion of his work in that film was engaged for a prominent part in the Serial Film Company's production of its new Chinese serial.

ERNEST TRUAX—(VITAGRAPH).

SPEAKING OF MERGERS

BY RICHARD ROWLAND

"Mergers," "combines," "consolidations," "amalgamations," the air is full of them!

Each twenty-four hours for the last fortnight we have had fresh-laid news of the Grand Get Together of the motion picture industry, with all the capital that isn't financing the European war lined up to buy up our businesses and stir them all together in one big pot.

The daily newspapers have taken pot shots at the great little idea, and starting with the Chicago dailies, the press of the country have mixed all the concerns together to suit their own convenience, and better the story for general consumption.

A two weeks' combine spree is long enough, and its time to sober up.

I am not a prophet nor the son of a prophet, but I rise to remark that the motion picture industry will not be sewed up into a combine now or any time in the future, because there are elements in the business that defy combination.

In the first place motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an amusement enterprise rather than a business, and its artistic elements are dependent upon newly created brain products, which must be fresh and different with each succeeding week.

No amount of capital can control such an enterprise or keep it tied fast. Under present conditions the only possible combine that could hope to succeed would be a theater merger which would include the majority of picture theaters in the United States. And with this effected, and sewed up, there is nothing to prevent private capital in any city in the land from putting up opposition houses.

Suppose an enterprising organizer should succeed in getting the majority of the big fellows of motion pictures into a combination, and they would all put their studios, laboratories, stars, directors and the entire works into one concern. What could prevent new blood from stepping into the field and with energy, enthusiasm and capital putting out pictures that would upset the whole plan and disrupt the combine? We must remember that out of the 100,000,000 of persons in the United States a very small percentage of talent has been drawn upon for picture making. There's plenty of material left, and if the need came, a formidable rival for any combine could be developed in less time than might be imagined.

Exhibitors need have no feeling of uncertainty. They will not be frozen out nor will they be at the mercy of any combination. In plain United States English, why does any motion picture producer or marketer want to combine unless he feels that he can't stand the gaff of competition?

Some of the concerns may want to get in under cover because they can't keep up the pace and they desire to adjust their affairs before the sheriff gives them the hearty handshake. Metro is making money, we confess it, and we are moving rapidly along safe lines. We see no reason for turning our successful business into a pot with others less successful.

Personally, I would like to see some of the timid ones get together. I believe their lives might be much happier and their rest at night much more peaceful. But as for Metro, we have just gone by our first milestone. We are too full of life and vigor and enthusiasm to want to sit in with the rocking chair fleet. We are in business chiefly because we like it, and perhaps that's one of the reasons why we have been successful. If we exchanged our live organization for a collection of stock certificates in a gigantic combine I fear we would spend our declining years papering our walls with the handsome steel engravings.

Our word to the combine makers and the dealers in combine rumors is: Go to it. Anything that promises added zest to an already lively game will make the next few years worth while.

FILM BARKIS IS UNWILLING

B. B. Hampton Has Been Wooing But the Answer Is "Not Yet"—Freuler is Indignant

A representative of THE MIRROR was granted an interview by Mr. Benjamin B. Hampton, of the American Tobacco company, at his office, 111 Fifth Avenue. Mr. Hampton had the following to say:

"For several months I have been conducting informal discussions with various moving picture manufacturers, looking towards a consolidation of various motion picture interests.

"In these discussions I have represented no corporation or individual but myself.

"So far the matter has reached only the stage of preliminary plans. So many items must be taken into consideration, that the project is one that may never materialize.

"The Lubin interests are not controlled by P. S. Hill of the American Tobacco company. Relative to Mary Pickford, I have nothing to say."

Then Mr. Hampton added that he did not think that Mary Pickford would go with any company for some time to come.

"Newspaper men advised me that these stories started with someone connected with a moving picture concern, with whom I had an informal discussion. The newspaper reports brought into the situation the names of a great many companies with whom I had had no discussion, thereby doing a great injury to the companies mentioned and to the film industry.

"To-day, for the first time I have learned that the name of Brady has been brought into the combine discussion. I do not imagine that the combine I have in mind, namely eight or ten companies, would control more than 15 per cent. of the film output.

"My idea is to stabilize the film, giving the finest article of screen production at a standard price, thereby benefiting the actor, the producer, the exhibitor and the public and (aside) myself. My relations with the producers and distributors with whom I have come in contact, have been most pleasant, and from the little I have learned the motion picture business in flourishing."

Official denial of any connection with any proposed merger of motion picture interests was made by John R. Freuler, president of the Mutual Film Corporation upon his return to New York. Mr. Freuler arrived from Chicago whence emanated the report that a number of the greater motion picture concerns, including the Mutual, were to combine. This report alleged that Charles Chaplin and Mary Pickford were to appear in the motion picture releases put out by the the combine.

"This report is absolutely unfounded," said Mr. Freuler, "and without the shadow of a basis in fact. There is absolutely no reason why the Mutual, the name of this corporation, should have been used in this connection. The Mutual as a substantial, prosperous distributor of motion pictures is not interested in any way in such a move on the part of its competitors as this report announced. The Chaplin pictures will be released precisely as has been announced through the Mutual Film Corporation. The report connecting the Mutual with this rumored merger was the conception of a Chicago newspaper writer, who did not even have the courtesy to ask me or any official of the Mutual Film Corporation for confirmation or denial. It may be said emphatically that not only is the report untrue, but that neither the Mutual nor any one connected with it has even been approached with reference to any such merger."

HIS DON JOSE A SCREAM

Charley Chaplin's Laughable Burlesque of "Carmen" to be Released by V. L. S. E.

The V. L. S. E. announces that it will release in the immediate future Essanay's new four-reel production featuring Charley Chaplin in a burlesque of "Carmen." This is only the second time that Chaplin has appeared in a four-reel comedy, the other occasion being his appearance in "Tilly's Punctured Romance," last year. The picture will be released on the well-known V. L. S. E. open-booking plan, so that every exhibitor in the country may obtain this much-desired attraction for his house. Those who have had the good fortune to view the film in private are of the opinion that it is one of the most wildly amusing productions yet screened for enhancing the gambols of the inimitable Charley. The weirdly burlesqued story of the well-known opera furnishes the comedian with a wealth of opportunities to exhibit his peculiar abilities, and, notwithstanding keen competition on the operatic stage, Chaplin is said to be the funniest Don Jose who ever killed a Carmen.

LOS ANGELES SYSTEM

Paid Commissioner Appointed to Enforce Common-Sense Rules of Decency

A distinct victory was gained by the motion picture interests of Los Angeles last week when the City Council by a vote of 6 to 2 recommended the adoption of an ordinance abolishing the local board of censorship and creating the office of film commissioner with a salary of $2,100 per year. The new ordinance, in addition to creating the new commissioner forbids exhibition of any picture displaying the human form in such manner as to offend public morality.

Prohibits portrayal of any scene of murder, suicide, beating of a human being, hold-up, stabbing or other injury of a human being if the portrayal of such act gives offense or tends to lower morals.

Forbids the exhibition or the renting, sale or gift of any film unless approved by the commissioner.

All eliminations ordered by the National Board of Censors must be cut out here before a film can be exhibited.

Penalties for violation of the ordinance's provisions are a fine of not more than $500.

INTERNATIONAL LITERARY FILM FOLK

What is probably the largest assemblage of creative genius ever brought under the direction of a single manufacturer of motion picture film was announced to-day by Edward A. MacManus, general manager of the International Film Service, whose entrance into the Film Exchange field was recently effected.

Every writer, dramatist, illustrator, and cartoonist now under contract with any and all of Hearst's publications becomes, according to this announcement, part of Mr. Hearst's enlarged moving picture interests.

This affects over one hundred of the highest paid men and women of talent in the country, whose aggregate salaries alone runs into the millions. Among them are:

Rex Beach,
Jack London,
Robert W. Chambers,
Louis Joseph Vance,
Gouverneur Morris,
Arthur B. Reeve,
Dr. Charles Parkhurst,
E. Phillips Oppenheim,
Booth Tarkington,
Mrs. Wilson Woodrow,
George Ade,
Rudyard Kipling,
John Temple Graves,
Ella Wheeler Wilcox,
Maurice Maeterlinck,
Charles W. Goddard,
Basil Dickey,
Rufus H. Dewey,
John B. Clymer,
Rudolph Block,
Herbert Hancock, and
Bruno Lessing (the creator of Jewish character stories).

Campbell Studios, N. Y.

E. A. McMANUS,
General Manager of the International Film Service.

WILLIAM RANDOLPH HEARST.
President.

EDOUARD JOSE—(PATHE).

A BILL THAT SHOULD BE KILLED

(From the Baltimore News.)

The bill before the Legislature proposing the establishment of a State censorship over the moving pictures seems rather a scheme to give some one a job than because there is a general feeling that such a measure is necessary. From time to time in various places, and occasionally in Baltimore, a censorship over the drama has been suggested. Some play is brought that persons find objectionable and a voice is heard demanding a supervision of the theaters. In the discussion that arises it is seen how difficult it would be for any individual or set of individuals to set up a standard that would meet the views or prejudices of all. A play may deal with some theme irregular in itself, but that may have artistic or physiological importance.

Wide differences of opinion will always exist in regard to plays and moving pictures, and a standard, except so far as positive evil and grossness are concerned, seems impossible. In England there is a censorship of the drama; but the decisions of the censor have been in the past so ludicrous that the office has wholly lost dignity and meaning. In this country we have the Drama League, with its branches in Baltimore, and other societies, which issues bulletins giving advice in regard to plays. Whether playgoers in any number follow the advice is uncertain; but certainly for the most part regular playgoers prefer to use their own judgment as to what they should see and what not.

Is it not, therefore, much better to leave the moving pictures to the same tribunal—public opinion and public taste? Improper plays rarely have any success—unless with a certain class, and not a large one, in New York—and objectionable pictures seem unlikely to have better fortune. So far as Baltimore is concerned, the Police Board appears qualified to exercise all the censorship in ordinary circumstances required. A public censor, interfering unduly, or not doing anything at all beyond drawing his salary, is uncalled for.

FLORIDA FILM FLASHES

JACKSONVILLE (*Special*).—A company of Metro Players, featuring Edwin Carewe and Mabel Taliaferro, are here to complete the tropical exteriors for the "Snow Bird." Others in the company are: Mrs. Edwin Carewe, H. T. Franklin, Arthur Martinelli, Jack Mand, James Cruz, and Warren Cook.

Miles McCarthy, formerly a director with the Eagle company here, has closed for a route with Jake Wells and will begin a circuit of Mr. Wells' houses at the Orpheum here in a sketch, "Can Dreams Come True." This probably has reference to leaving the pictures for vaudeville.

The Thanhouser company will use the entire battalion of the National Guard when making battle scenes for a Mexican story picture. The scenes will be enacted at the sand dunes along the beach.

Robert G. Vignola, and his company of Famous Players, featuring Pauline Frederick, are busy with scenes for the coming picture, "The Moment Before Death."

A number of prominent picture players assisted at the bazaar given by the Germania Club for the Red Cross fund.

The remains of Sully Guard, formerly of the Thanhouser studios, were interred in St. Mary's Cemetery here. Services were held at the Church of the Immaculate Conception at 8 A.M., March 23.

The Field Film Company is erecting a studio at Miami, Florida, and expect to occupy it before May 1. E. O. UEBERMANN.

SCREEN CLUB BEEFSTEAK

The Screen Club will hold a beefsteak party Saturday night, April 8, the proceeds of which will be devoted to the Actors' Fund of America million dollar endowment fund. Daniel Frohman, president of the Fund will be the guest of honor. There will be an abundance of talent, headed by Nat C. Goodwin, to supply entertainment. The complete list of those contributing their entertaining qualities will be announced later.

Selig

"THE THREE WISE MEN" A multiple reel feature drama, directed by **Colin Campbell** and featuring **Bessie Eyton, Thomas Santschi, Guy Oliver** and a strong supporting cast. A strictly out of the ordinary production upholding the new General Film standard set by the House of Selig.

The Selig-Tribune
"The World's Greatest News Film," released every Monday and Thursday through General Film Service.

"Too Many Chefs"
A Selig comedy produced by and featuring Tom Mix. A lot of fun, a lot of startling stunts!

"The Cycle of Fate"
A Selig Red Seal Play with ***Bessie Eyton.*** Written and produced by ***Marshal Neilan.*** Released April 3 through V. L. S. E.

"At Piney Ridge"
A Selig Red Seal Play written by ***Gilson Willets*** from David K. Higgins' greatest stage success. Featuring **Fritzi Brunette.** Book through V. L. S. E. Released May 1st.

SELIG POLYSCOPE CO.
Chicago and Everywhere

Sallie Fisher

Famous Dillingham Star

Richard C. Travers and John Junior

are presented in

THE LITTLE SHEPHERD OF BARGAIN ROW

in 5 acts

By Howard McKent Barnes
Directed by Fred E. Wright

Essanay

1333 Argyle St., Chicago.

Trademark Reg. U. S. Pat. 1907.

NOVEL SCREEN EXCHANGE

Amalgamated Photoplay Service, Inc. Combines Many Ways of Helping the Business

A concern known as the Amalgamated Photo Play Service, Inc., with offices in the Candler Building has been organized to cooperate with producer, directors and others connected with the industry. Joseph W. Farnham is president and general manager, Wright Huntington and J. Allen Boone are the vice presidents, Frank J. Carroll is treasurer, and Franklin Searight the secretary.

The Amalgamated has taken over the business management of a large number of directors, players and scenario writers and will act as their legal agents as well as looking after their publicity. A special scenario department will handle original scripts, make adaptations of all forms of literature and translate and adapt French, German, Russian and Italian plays and books for the screen.

An innovation in the form of a screen test department has been established. Pictures of players will be taken by experts and records kept. These records will always be available to directors. Directors will also be assisted in casting for productions. The records of all available stars and players, including screen tests, will always be at the disposal of the casting director.

The Amalgamated will continue the publishing of The Photo Players Register, a record of exclusive information for producers and directors, which was inaugurated some months ago by Joseph W. Farnham and J. Allen Boone. All of the officers are widely known in the film world. Jos. Farnham has been connected with Lubin and for some time past has been in business for himself. Wright Huntington is a former matinee idol, and J. Allen Boone was Lubin's publicity director.

STATE COLLEGE PICTURE SHOWS

BELLEFONTE, PA. (*Special*).—Wood and Dunn have leased their large moving picture house called the Pastime Theater at State College, Pa., to C. C. Curry, of that place, who has taken out some of the seats and made a commodious stage with four dressing room and complete set of scenery and in addition to feature films is putting on from two to three acts of vaudeville, changing twice a week at low prices and good houses of the college students. He hopes to be able to put in a gallery this summer and also finish the house completely and put on musical comedies and dramatic shows later. The house seats 650; with gallery would be 1000.

The Mittany Theater, a moving picture house lately erected at State College, Pa., and owned by C. P. Aikens, has been leased by Mr. Linn Blackford and under his management is running high class moving picture shows and feature films, having the exclusive rights to the Triangle, Paramount, and Metro feature films. The house seats five hundred and is doing a fine business.

The Scenic Theater, movie house at Bellefonte, Pa., under the management of T. Clayton Brown, has turned over to high class pictures and is now booking exclusively there Triangle, Paramount and V. S. L. E. films and is pleasing good audiences nightly. He began running matinees regularly on the first of March.

GEORGE T. BUSH.

"SHE'S WORTH SEEING"

Despite the fact that the Paramount Pictures Corporation are not producers, but the distribution organization for Famous Players, Lasky, Morosco, and Pallas Pictures, they receive numberless calls and thousands of letters from people who want to go into motion pictures. An excellent example of the letters received is the following self-explanatory:

DEAR SIR.—I want to go into the movies, not as most women want to, but as a scrub-woman, factory girl or any old "hag" part that comes along. The parts that no one wants, that's the kind of work I want to do.

I am young (21) twenty-one years of age, medium height, and as my people quite frankly say "pretty much of a fool to even want to go into movie work." I'm anything but handsome, and I can make myself extremely repulsive, generally, however, I'll pass with a push.

I've had quite a little experience in character work on the stage, and I know I can do the work.

When do you want to see me?

I'm worth seeing.

DOROTHY WEBER.

"SIBERIA, THE VAST UNKNOWN"

In keeping with this policy of releasing travelogue pictures each week, Pathe offers scenes taken in Siberia in two installments. These reviews of this little known country are exceptional, educational and entertaining in every way. The Northland in the vicinity of the Behring Sea is shown in Summer, the only time of the year that the water is open. The fauna and flora have also been photographed in great detail. The scenes are all exceptionally picturesque, and the topography of the land is of a kind that we seldom see. A clear insight into the life of the natives is given, and the pictures of the domesticated herds of elk are quite remarkable. These pictures, besides being of great educational value, are most entertaining. S.

NEW GENERAL FILM MANAGER

Mr. F. Flarity has been appointed manager of the General Film company's Pittsburgh branch office, succeeding Mr. N. I. Ehrlich, and has assumed his duties. Mr. Flarity had been employed in the General Film company's Syracuse office as assistant manager and special travelling representative.

JOSEPH M. ATTIE

This young, talented and efficient actor is already favorably known to the **American Public** through his thorough and masterful artistry in the five-reeler **"The Blind Father,"** in which he portrays the son, the detective in **"Jealousy,"** and the villain in **"Lovers of Money,"** and by his characterizations in big picture films of other companies. **MR. ATTIE** was called to this country because of his widespread fame in Europe, where he performed in many of the best known studios. He is young, attractive, and an immaculate dresser, besides being an unusually versatile actor. His characterizations have invariably won approval from **Public** and **Press. MR. ATTIE,** being an independent player, is now at liberty and can be reached at the offices of the **Progressive Photoplay Company, Times Building, New York City.**

Harry Revier
Supervising Director
Popular Plays and Players
METRO

With GEO. KLEINE
(DAN) **CRIMMINS** AND (ROSA) **GORE**
Better on the Screen Than We Were on the Stage

NILES WELCH
FEATURE LEADS
World's Film Direction JOHN INCE

Richard Ridgely
DIRECTOR—EDISON CO.
Current Release—THE DESTROYING ANGEL

APNS

CONTRACT EXPIRES WITH SELIG CO. MAY 1st

OFFERS INVITED

The Brilliant Young Dramatic Star

Mr. HARRY MESTAYER

STAR OF THE FOLLOWING PICTURES:

Stop Thief
The House of a Thousand Candles
The Millionaire Baby
I'm Glad My Boy Grew Up to Be a Soldier
The Buried Treasure of Cobra
Across the Bridge of Time
The Drag Net
The Gold Ship
The Far Journey
Etc. Etc. Etc.

Address all communications to

WILLIS & INGLIS
Wright & Callendar Building
405 South Hill Street
LOS ANGELES, CAL.

"A DAUGHTER OF THE GODS" DIVINE

Herbert Brenon's Second Kellermann Feature Filmed With Official Sanction of the Governor-General of Jamaica

ONE HUNDRED FOOT DIVE FROM A LIGHTHOUSE IN ANNETTE KELLERMANN PICTURE FILMED BY HERBERT BRENON IN JAMAICA.

In Herbert Brenon's picture "A Daughter of the Gods" in which Annette Kellermann is starring, the scenes are considered so remarkable that they have been copyrighted by the director. Mr. Brenon has utilized to the best advantage the natural beauty and charm of the tropical Jamaican coast. The buildings are all unique and picturesque, and from one of them, a government lighthouse, Miss Kellerman makes a hundred foot dive into the crystal waters at its base.

Every possible courtesy has been extended Herbert Brenon in his filming of "A Daughter of the Gods," the new Annette Kellerman picture. Sir William Manning, the Governor-General of the British West Indies, is keenly interested in the production and to secure its success he granted special powers to Mr. Brenon so that he would be able to control the army of natives used as extras. More than 10,000 Jamaicans have been used at one time. Despite the large number there has been very little lawlessness and at the end of each day the few culprits were haled before Chief Magistrate Burke of Kingston, who presided over a special session of court held by the Moorish Tower. The majority of the cases were of petty larceny and miscreants after sentence would be sent ten miles to the nearest jail. The large body of natives was separated into divisions, each in charge of an American. These leaders handled the natives in a most efficient way, and there were few examples of disrespect shown.

The government granted Mr. Brenon the use of considerable government property, and without this privilege it would have been practically impossible to take some of the remarkable scenes that are included in the picture.

HERBERT BRENON AND SIR WILLIAM MANNING, K. C. M. G., GOVERNOR-GENERAL OF JAMAICA.

"THE CLANSMAN" IN TYPE

V. L. S. E. Exchange Issues House Organ "Extras" for Kansas Convention

E. R. Pearson, manager of the V. L. S. E. branch office at Kansas City, is a strong believer in journalistic enterprise, and the two-day convention held at Wichita, by the Kansas members of the Motion Picture Exhibitor's League of America, gave him just the opportunity he wanted to make a practical demonstration of his theory.

In conjunction with his chief publicity expert, L. J. Scott, Mr. Pearson opened up temporary publishing headquarters at Wichita, from which point of vantage they issued "extras" of the house organ "The Clansman," dealing with convention news, the transaction of business by the committees, and items of general interest to the visitors.

FILM HOSPITAL FUND

Chairman Arthur Leslie and Committee of First Film Philanthropy Merge Efforts

One of the most notable contributions to the Motion Picture Campaign for the Actors' Fund is that received from the Motion Picture Hospital Fund that was organized some time ago as the first philanthropic in the film world.

Arthur Leslie, president of the Motion Picture Newspaper Syndicate, was the originator of the fund. In sending a check for several hundred dollars to Samuel Goldfish, chairman of the Motion Picture Campaign, he expressed the sentiment of the committee in the following letter:

Because I conceived the idea of the Motion Picture Hospital Fund and organized the committee to further it, members of the committee have consulted me regarding my proposal to turn the funds so far collected over to the Motion Picture Campaign for the Actors' Fund, which is far better equipped for its proper use. They have agreed to write each donor and ask his approval and also to advise all players henceforth to contribute directly to the Actors' Fund.

My idea in starting the Motion Picture Hospital Fund was to establish the first philanthropy of any kind in this film business.

Members of this committee are all well known film journal editors. Associated with Mr. Leslie were William H. Johnston, of the *Motion Picture News*; George Blaisdell, of the *Moving Picture World*; Tracy Lewis, of the *Morning Telegraph*, and J. H. Gerhardt, of THE DRAMATIC MIRROR; John W. Semler, of the *Motion Picture Mail*, and Paul Gulick, of the *Moving Picture Weekly*.

CENTURY THEATER BENEFITS

The first of a series of benefit performances that will include many of the most noted stars of the theater, operatic, vaudeville and moving picture worlds is being given at the Century Theater during the week beginning Sunday, April 2, in aid of the Motion Picture Campaign for the Actors' Fund. With the bill that will include such stars as Weber & Fields in a short sketch, it has been arranged to have a novelty number enacted by stars of the motion picture field.

DEATH OF HARRY HANDWORTH

Harry Handworth, well known in moving picture circles as a director, died of tuberculosis at St. Mary's Hospital, Thursday, March 23, after a long illness at Saranac Lake. For many years he was a director for Pathe and with the Excelsior Film Company. Recently he was associated with the Vitagraph Company. He was the husband of Octavia Handworth.

FEATURE FILMS OF THE WEEK

"Then I'll Come Back to You" a Vivid Visualization of Larry Evans's Novel—"The Stepping Stone" a Keenan Classic—"The Cycle of Fate" Convinces

"THEN I'LL COME BACK TO YOU"

A Five-Part Drama by Larry Evans, Starring Alice Brady and Jack Sherrill, Produced by the Frohman Amusement Corporation Under the Direction of George Irving, for Release.

Barbara Allison	Alice Brady
Steve O'Mara	Jack Sherrill
Caleb Hunter	Eric Blind
Archie Wickersham	Leo Gordon
Harrigan	George Kline
Miriam	Marie Edith Wells
Little Steve	Ted Dean

The name, "Then I'll Come Back to You" implies something far more poetic than the conventional though strong story that Larry Evans has written. However, the plot of the young orphan who is separated from his childhood love, only to return to her after surmounting numerous obstacles and gaining success, is filled with action that has been effectively transmitted to the screen. The childhood fight which results in the orphan's parting from Barbara is quite realistic, but the real fight which leads up to Steve's winning her love once more is a masterpiece. It is the kind of a scrap that makes your blood tingle, and neither of the principals seemed to lack the proper pugilistic spirit. If it were not for this and several other scenes of vivid action the picture would lack intensity as the story itself has no extraordinary pretentions along that line.

The prologue in which the life of young Steve, a lawyer's son, is shown from the time he is adopted by an old woodsman and later befriended by an old bachelor, is remarkably humane and realistic. The children who take the various parts seemed to have entered fully into the spirit of it. In later life Steve is an engineer who, by perseverance and physical power, wins success and the girl of his childhood dreams. Jack Sherrill does some very good work in the fight, and he is at his best in the rugged outdoor life. Leo Gordon is quite villainous as Archie Gordon, the plotter who is engaged to Barbara. Alice Brady plays the latter role with decided charm and finish. In minor parts the remainder of the cast gives creditable performances.

The story is laid largely in the wooded mountain regions of the South, and in numerous places opportunity has been improved to introduce some picturesque views. This advantage has not been utilized to the utmost, although there are some ideal backgrounds. The photography is good on the whole, and taken all in all the picture is one of the best of the recent World Film releases.

While the scenes are laid in New England, the actual pictures were taken in North Carolina mountains. For several weeks the players lived at a little hamlet called Pensacola, owned by Dr. Aldridge, a noted Southern financier. The place boasts of thirty-four houses. In return for the courtesies extended the picture will be shown in the Baptist Church in Pensacola. Every bit of equipment used had to be hauled from a railroad junction, thirty miles away. An antiquated locomotive and a dilapidated car made the trip in about two hours. S.

"THE STEPPING STONE"

A Five-Part Original Drama Written by C. Gardner Sullivan and Featuring Frank Keenan. Produced by Kay Bee under the Supervision of Thomas W. Ince, for Release on the Triangle Programme, March 26.

Elihu Knowlton	Frank Keenan
Mary Beresford	Mary Boland
Al Beresford	Robert McKim
Flora Alden	Margaret Thompson
W. B. Prescott	Joseph Dowling
Horatio Wells	J. Barney Sherry

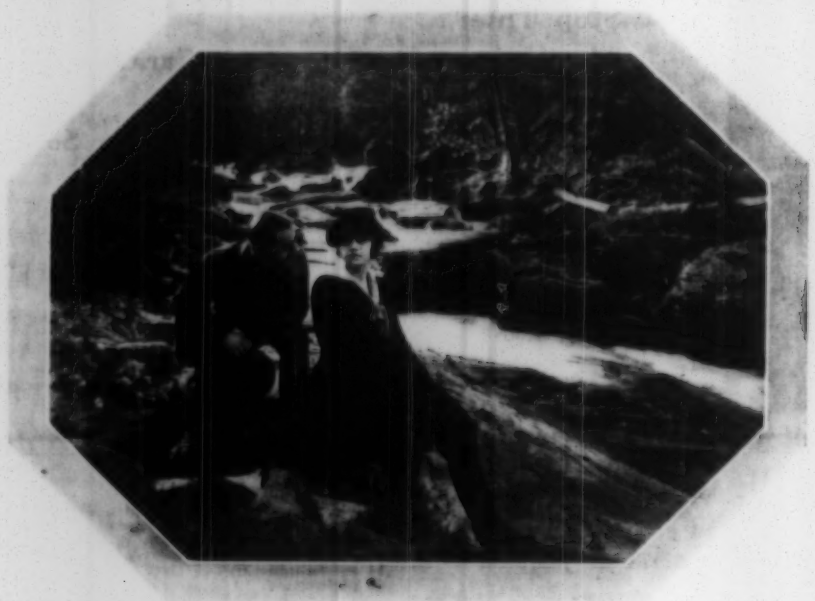
It was a distinct pleasure to see Frank Keenan on the screen again and in a vehicle so perfectly suited to his well-known capabilities as "The Stepping Stone." It was a strong, interest-compelling picture, but largely because of the interpretation of the leading role given by Mr. Keenan. Mr. Sullivan may be accused of having evolved a somewhat loosely constructed story, a story that would have been much stronger and more appealing in three reels instead of five. The denouement was much too long drawn out.

Nothing but praise can be vouchsafed Frank Keenan's characterization of the leader of finance who rules by the strength of his will. It was a sterling piece of acting, pantomime of such a nature that one was never in doubt as to the thought and meaning that the protagonist was attempting to convey. And it was all achieved by the look in the eyes or a slight expansion or contraction of the muscles of the face. It can best be characterized as intense naturalism.

The peculiar charm of Mr. Keenan's acting is that whatever character he may assume there is the feeling that that character would act in just that manner under like circumstances in real life. And that is our conception of genuine picture acting. It is to be hoped that Mr. Keenan will appear on the screen with greater frequency. He was ably supported by Mary Boland, who had several good moments in the more emotional scenes. Robert McKim also pleased in his one big scene. The balance of the cast was competent and the photography was of the usual Ince quality, with a generous use of close-ups and some especially good lighting effects.

The story is summed up in one of the subtitles which stated: "It is only natural that men like me should use women like you for a stepping stone; it is the law of the world." Elihu Knowlton, a leader in the world of finance, falls in love with Mary Beresford, the wife of a poor clerk. He makes it possible for the worthless husband to achieve sudden wealth on the stock market, knowing that when the husband has reached a certain stage he will cast off the wife whose brains made it possible for him to achieve his position. Things work out as the financier anticipated and it is when the husband casts off his wife that he uses the cryptic words quoted. The wife, however, disappears, leaving behind her the impression that she has committed suicide.

This is the weak part of the story. We cannot imagine a man of Knowlton's strength of character accepting such a fact without the most conclusive proof. Be that as it may, however, the financier breaks the husband on the market, and he in his weakness and cowardliness commits suicide. A year later a fortuitous chance brings Knowlton and Mary together again, and the picture closes to the conventional happy ending, but very characteristically filmed, since the business-like Knowlton continues dictating to his bride-elect, and only their agitation betrays the mature affection they both feel. But "spooning" is postponed until after office hours. E.



JACK SHERRILL AND ALICE BRADY, IN "THEN I'LL COME BACK TO YOU"
(Frohman Amusement Company.)

"THE CYCLE OF FATE"

A Five-Part Original Drama Written and Directed by Marshal Neilan. Produced by the Selig Polyscope Company, for Release on the V. L. S. E. Programme April 3.

Aaron Strong	William Machin
Maybelle	Edith Johnson
Sandy Hodge	Frank Clarke
Maybelle Strong	Bessie Eyton
Joe Strong	Wheeler Oakman
Boss Kipper	Al. W. Filson
Sid Aldrich	Lewis Cody
Mame O'Malley	Marion Warner
Dr. Burton	Marshall Neilan
Detective Treen	Fred Hearn

Marshal Neilan has accomplished a good piece of work in this picture based on the mysterious and at times benign workings of Fate. Though melodramatic in tone it is good photodrama, plausible even though exciting. And withal it has been exceedingly well done, capably staged, excellently acted, artistically photographed and lighted. Some of the lighting effects especially deserve commendation.

The story is melodramatically strong and somewhat unusual. After a lengthy introduction comprising all of the first reel, much of which could have been avoided by the use of explanatory sub-titles, the real action commences. Maybelle and Joe Strong are twins, with peculiar birthmarks on their wrists. Joe runs away from home when a small boy owing to the strict discipline of his Scotch grandfather, and grows up as a tough character of the underworld. He meets and falls in love with Mame O'Malley who persuades him to go straight. His sister remains in the little sea coast village and becomes the village school teacher. Her penurious old grandfather takes all of her earnings so that when a thief from the city, masquerading as a gentleman, appears on the scene his specious pleadings fall on fertile soil.

They elope and on arriving in the city the thief attempts to sell her to the leader of the gang. He is called away for a moment and by a curious streak of Fate asks Joe to watch her. He, noticing the birthmark, recognizes her as his sister. In aiding her to escape from the gang he incurs their enmity and they frame a deal on him. This is circumvented by the girl. Joe and Mame escape to the country and Maybelle finds peace and security in the arms of Dr. Burton, a rising young physician with whose aunt Maybelle had obtained employment as secretary.

Wheeler Oakman, as Joe Strong, gave a thoroughly good characterization. His work showed careful and detailed study, with the result that his portrayal was lifelike in the extreme. Bessie Eyton pleased as Maybelle, and Marion Warner as Mame did a fine bit of character acting. The supporting cast was consistently good and handled the minor parts in an able and convincing manner. Taken all and all it was an interesting and entertaining picture, one that can be classed as well above the average run of features. E.

"THE REAPERS"

A Five-Part Drama by Eve Unsell, Starring John Mason and Clara Whipple, Produced by the Equitable Corporation Under the Direction of Burton King.

Albert Jordan	John Mason
Rita Jordan	Clara Whipple
James Shaw	Warner Oland
Edna Jordan	Rene Dentling
Frank Rollins	Pierre LeMay

A vital, realistic theme has been treated in "The Reapers," yet a remarkable cast, an efficient director and an interesting story have turned out only an average picture because the keynote of the plot is Faith which, treated in the modern manner is rather improbable. Through faith a cripple, deserted by his wife, is restored to health and happiness. The years pass and the daughter marries an assistant district attorney, who effects a raid on a gambling den. The inmates with one or two exceptions are trapped. Among those who escape are the owners, one of whom is the cripple's wife. They meet and she repents, and with true Christian spirit everything is forgotten and forgiven. The ending has been beautifully worked out and is fully in keeping with the appealing qualities of the whole production.

The story is simple and realistic and the characters have been drawn true to life, while the players interpret them as they have been created. John Mason, noted for his character delineations, essays the role of Albert Jordan, a cripple who is cured of his affliction by faith. The part is at all times effectively enacted with artistic repression. Rene Dentling as the daughter is pleasing, but major honors in this role go to the little girl who played the daughter when she was a child. Clara Whipple interprets her part quite well, and her screen registration is good.

Director King has picturized the story with good choice of settings and it is logically told. The detailing is good and the photography is sharp and distinct. S.

"SOLD FOR MARRIAGE"

A Five-Part Original Drama Written by William E. Wing and Featuring Lillian Gish. Produced by Fine Arts Under the Direction of William Christy Cabanne, for Release on the Triangle Programme April 16.

Marfa	Lillian Gish
Jan	Frank Bennett
Colonel Gregioff	Walter Long
Ivan, the uncle	A. D. Sears
Anna, the aunt	Pearl Elmore
Dimitri, the grandfather	Kurt Rehfelt
Georg, Ivan's brother	William E. Lowery
A Policeman	Fred Burns
Nicholas	Frank Brawnlee
The Undesirable Suitor	William Siebert

In this picture William Christy Cabanne has again proved that he is a big director, with a broadness of vision that is delightful to witness. He has taken a slight story, that intrinsically contains very little of the dramatic, but by laying emphasis on his atmosphere and local color, the artistic beauty of his settings, and a spectacular feature in the shape of an extraordinarily severe rain storm, has made of it a picture. And in addition to this he has achieved some of the most artistic photography that we have witnessed in a long time. Some of the poses in which he caught Lillian Gish were rare examples of photographic beauty and art. The picture was a fine example of just what may be accomplished by directorial skill, applied in the proper manner.

The part of Marfa, the Russian peasant girl, was ideally fitted to pretty little Lillian Gish. Not possessing a wide acquaintance with Russian peasant girls we cannot express an opinion on the faithfulness of her characterization, but we can say with truth and justice that it was delightfully pleasing. Furthermore it was appealing, with a distinct human touch. A. D. Sears as Ivan, the avaricious uncle, did a remarkably fine piece of work, the outstanding feature of which was his sincerity. Pearl Elmore, as the aunt of like nature, ably backed him up, while Kurt Rehfelt scored as the aged grandfather. William Bennett, as the young lover, had little to do, but did that little well. The balance of the cast was capable.

Marfa, a young peasant girl in Russia, is in love with Jan, a youth of the same village. Ivan, her uncle, wants her to marry a wealthy old man but she refuses and receives a severe beating. Jan determines to go to America and sorrowfully departs. Marfa has attracted the interest of Col. Gregioff, the new governor of the province. She repels his advances with a club, knocking him unconscious. Thinking she has murdered him she flees in company with her aunt and uncle to this country. Jan is on the same steamship. On their arrival in San Francisco the aunt and uncle manage to elude Jan and hasten to Los Angeles, where arrangements are made to sell Marfa in marriage for one thousand dollars. Jan receives word of the attempt and arrives just in time. The bringing in of the police force in an automobile at the crucial moment was suggestive of a Keystone comedy, but it served to effectually straighten out the complications and unite the young lovers. E.

"THE LOVE LIAR"

A Five-Part Drama Produced by Horsley, For Release as a Mutual Masterpicture.

The Lover	Crane Wilbur
His Valet	Fred Goodwin
Two of the Love Liar's Flames	Mae Gaston, Nan Christy

"The Love Liar" is a picture based on the old theme of the man who becomes so strongly imbued with the idea of his love affairs that he firmly believes his romantic conquests are the truth. In the supremely egotistical role of the man who believes he is in love with every pretty face, Crane Wilbur has a part that fits him to perfection. All through the entire five reels he is satisfied to pose in every five feet of film, and without doubt does this gracefully and in a way that will prove most pleasing to the majority of our young school girls. It is this imaginative love that gets "the great lover" into no end of trouble. He marries Diana, a society girl, but his wondering fancy centers on her chum, Edna. A divorce occurs and he marries Edna, but his fickle love keeps wandering after he has married her. In the end, he finds himself among the lowest strata of society. Maddened by the love for a cabaret singer he commits suicide, and in the end Diana claims the body.

Nan Christy and May Gaston in support are most charming, and their beauty registers well upon the screen. Fred Goodwin gives an excellent portrayal of the role of the faithful valet who marries one of the girls his master had cast aside.

The settings are of a high order and the photography is excellent, while several trick and double exposures are very good. S.

"BY STORK DELIVERY"

A Two-Part Keystone Comedy Featuring Mack Swain. Produced Under the Direction of Fred Fishback for Release on the Triangle Programme March 26.

A Home-Loving Tailor	Mack Swain
His Wife	May Emory
His Uncle	Vin Moore
His Daughter	Baby Marie Kiernan
His Business Partner	Joe Lee
A Trained Nurse	Ivy Crosthwaite
The Janitor	Bobby Dunn
The Janitor's Wife	Polly Moran

"By Stork Delivery" besides being very funny is also very exciting and contains a stunt which for pure daring has not been equalled in any of the hazardous railroad pictures. Mack Swain rides on the connecting rod of a fast moving locomotive, hanging onto the running board with his hands and allowing his legs to move up and down with the oscillating rod connecting the fly wheels. The picture has a well developed story dealing with the disappearance and substitution of a baby, reaching a climax in an exciting chase along a railroad track. It is laughable from start to finish and, as we said before, full of excitement and thrill. E

EXTRA MEASURE

V. L. S. E. asks nothing more than that future promises shall be judged by past performances.

However, as a taste of the "extra measure" which the immediate future holds in store for Big Four exhibitors, this excerpt from an interview with the General Manager of the V. L. S. E. will provide reason for increased confidence and satisfaction:

To those who have not yet availed themselves of the superior drawing strength of the Big Four productions, this statement will be rich in its significance of the returns to be derived from an alliance with this company.

Such an alliance, it is to be remembered, is always predicated on the best interests of the exhibitors—the "open booking" policy which leaves the exhibitor free to choose that which is best suited to his patronage, and to pay a price commensurate with each film's individual box office value.

Big Features Coming.

"We have many other big pictures coming, such as the Edna May picture, in seven reels; the three Rex Beach pictures, of the Lubin Company; the William Gillette pictures, 'Sherlock Holmes' and 'Secret Service,' from Famous; the E. H. Sothern pictures, another great production from Selig, and a nine-reel feature, 'The Dawn of a New Day,' which is the first picture the man who directed it ever expressed himself as being entirely satisfied with."

V. L. S. E. Inc.

REVIEWS OF FEATURE FILMS

"THE SALESLADY"

A Five-Part Original Drama Written by Willard Mack and Featuring Hazel Dawn. Produced by Famous Players Under the Direction of Frederick A. Thompson for Release on the Paramount Programme March 26.

Helen ..... Hazel Dawn
Bruce ..... Irving Cummings
Lizzie ..... Dorothy Rogers
Bruce's Father ..... Clarence Handysides
Officer Burke ..... Arthur Morrison

In "The Saleslady" Hazel Dawn laughs, smiles and weeps her way winningly through five thousand feet of film. The magnetism of her smile is much more evidence, however, than the bitter sorrow of her tears, for tears are not natural to Hazel Dawn. The story contains one unnatural situation, that in which a landlady of a theatrical boarding house of questionable reputation turns her pretty lodger out into the cold of the night, garbed only in a filmy "robe de nuit" and a sport coat. Though possessing hearts of stone we doubt if even a New York rooming housekeeper could be capable of a deed like that. Furthermore it might cause a police investigation. In this case it only served the purpose of bringing about a meeting between the fair young damsel and the man whom she was to later fall in love with and marry.

To go on with the story. Helen, a pretty young girl left destitute by an improvident father, comes to New York where she hopes to earn a living giving lessons on the violin. The hope is futile and with funds exhausted, she is turned out into the cold and bitter night. A wealthy young man returning home with a chorus girl takes pity on her and pays her back room rent. The next day Helen leaves the house. Discouraged and without a place to sleep she seeks the cold comfort of a park bench when she is discovered and comforted by a traffic cop. His fiancee, Lizzie, happens along at that moment and she takes Helen home with her. The next day she gets her a job as saleslgirl in a department store.

After several minor complications she is again discovered by the rich young man, who takes up his residence in her boarding house. On account of his love for Helen he becomes estranged from his father and is forced to take a position as demonstrator for a firm manufacturing automobile trucks. Shortly after their marriage he falls off the truck and breaks his leg. Without funds, Helen is forced to take a job as chorus girl. There she meets her husband's father and leads him on in a way that chorus girls have. Just as he thinks he is about to achieve his desire Helen takes him home with her and suddenly presents him to his son. Naturally nothing but a reconciliation can follow.

The picture was exceedingly well staged, especially the scenes in the theater. There was also one scene showing Miss Dawn playing her violin in the moonlight that was particularly beautiful. The leading role was well adapted to the capabilities of the star.

SALLY CRUTE.
In "Helen of the Chorus"—(Edison).

TOM TERRISS

In His New Production

"MY COUNTRY FIRST"

Written and Produced by Mr. Terriss

giving her plenty of opportunity to smile a smile that would leaven the bluest of blue days. There are some people whose mission in life is just to cheer others by the magnetism of a smile, and Hazel Dawn is one of these gifted persons. Irving Cummings scored as the young man, and Dorothy Rogers did a good bit of work as Lizzie the saleslgirl, while Clarence Handysides is excellent as the "awful dad." Taken all in all it was a pleasing and enjoyable picture.

E.

"WILLARD-MORAN FIGHT PICTURES"

To the legions interested in boxing and who were not among those present at the record high priced ten-round bout recently staged in Madison Square Garden these pictures will prove an acme of fistic entertainment. Taken in such a manner and under such favorable lighting conditions that every move of the contenders in the squared circle is distinctly shown they are almost as interesting as the fight itself. The cameras were placed in such a manner that every phase and angle of the contest is clearly shown. By the use of telephoto lens several good close-ups of the two pugilists in action are faithfully produced on the screen.

The entire picture comprises about four thousand feet of film. Preceding the actual bout close-ups of the principals, their backers and, in fact, everyone who was in the least connected with the contest were shown. The views also contained pictures of the training quarters of the two contenders and some of their preparatory work. The attempt to photograph some of the prominent people who attended and occupied ringside boxes was more or less of a failure, the lighting being such that it was concentrated on the ring, while surrounding objects appeared as mere blotches in the stygian blackness. Flashes of the preliminaries were given as well as good views of John L. Sullivan, James J. Corbett, Bob Fitzsimmons and Kid McCoy as they were called into the ring by Announcer Joe Humphries. The picture was produced by the Champion Sports Exhibition company, Longacre Building, N. Y.

"PEACE" HELPS RECRUITING

"The Battle Cry of Peace" is aiding recruiting in Canada. It made a tremendous impression at Toronto. The Chief Recruiting Officer of the Province of Ontario made a speech endorsing it after seeing it shown in a private exhibition. The 83d Battalion, C. E. F., attended the showing of the picture en masses at the Strand Theater.

The trade mark

Paramount Pictures

that stands for quality

Famous Players Film Co. Jesse L. Lasky Feature Play Co.
The Oliver Morosco Photoplay Co. and Pallas Pictures

Every manager displaying the Paramount Trade Mark announces his belief in better pictures for the public and a better public for the pictures. He is "Building Up."

Paramount Pictures Corporation
NEW YORK, N.Y.

WILLIAM CHRISTY CABANNE
Producer of
FINE ART FILMS
RELEASES
"The Sisters" "The Great Leap" "The Three Brothers"
"The Lost House" "Enoch Arden," from Tennyson's Classic
"The Absentee," featuring Robert Edeson
"The Failure" featuring John Emerson
TRIANGLE FEATURES
"The Lamb," starring Douglas Fairbanks "Daphne," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks
GRIFFITH STUDIO - - HOLLYWOOD, CALIF.

FRANK POWELL
The Screen Club

GEO. FITZMAURICE
Releasing his own features through the
PATHE EXCHANGE
Current Release—NEW YORK In Preparation—BIG JIM GARRITY

DANIEL ELLIS
Resigned as, Lubin's Scenario Editor, to Criticise, Revise and Market Photoplays
PENN MOTION PICTURE AGENCY
26 South 15th Street PHILADELPHIA, PA.

REVIEWS OF FEATURE FILMS

FLORENCE REED,
In "The Woman's Law"—(Pathe).

"THE WOMAN'S LAW"

A Five-Part Drama by Maravene Thompson. Adapted by Harvey F. Thew and Albert S. Le Vino. Produced by Arrow Film Corporation Under the Direction of L. D. McGill. For Release by Pathe March 21.

Gail Orcutt	Florence Reed
George Orcutt / Keith Edgerton	Duncan McRae
Mrs. Lorme, Gail's friend	Anita Scott
Vance Orcutt, Gail's son	Master Jack Curtis
Vance's Governess	Lora Rogers
John Kent	John Webb Dillion
Frank Fisher, reporter	William A. Williams
Lucas Emmet	Philip Hahn

The vital factor of the "Woman's Law," mother love, which prompts the shielding of the criminal father, is not shown in proportion to the dramatic intensity of the plot. The love for the son is, of course, shown, but in the scenarization it is more implied and to be taken for granted than shown in successive scenes. However, the picture is one that will appeal to the majority of people, because it brings home a theme that is applicable to almost everyone in some form or other.

Florence Reed, in the role of the mother, Gail Orcutt, has a part which offers considerable opportunity for emotional acting. Miss Reed has not failed to take advantage of this fact, and her performance is at all times pleasing. Duncan McRae gives a sharp, clean, characterization in dual role, that of George Orcutt and Keith Edgerton. His interpretation of the two parts shows marked differentiation in character between the two men and his work adds considerably to the effectiveness of the picture. The supporting cast also does some creditable work which is not to be overlooked.

The settings are at all times adequate and some of them are fairly elaborate. The photography is somewhat above the usual standard.

The action in the picture is somewhat slow in developing at first but it later progresses very rapidly leading up to a murder and the fight scene which is exceptionally good. However, the even tenor in developing the plot has been lost to some extent by injudicious cutting and the sub-titles in places could have been selected with greater care.

The plot has tensity and high dramatic values but its convincing qualities have not been developed to their utmost. It deals with a young mother whose husband forfeited her respect by his notorious infidelity. Only out of consideration for the son, Vance, whom she adores, does she keep up the appearance of friendliness toward her husband, George Orcutt. A night of carousing leads up to the murder of Lucas Emmet by his friend, George Orcutt. In an effort to shield the son, Gail palms off the living double of her husband until he should have made good his escape. The double has lost his memory and he is sent to an insane asylum from which he is afterwards released by the Governor, and Gail is then compelled to accept him as her husband. He is an ideal man, and both Gail and Vance learn to love him, but the haunting fear of the reappearance of the real George Orcutt is always present. The real George Orcutt, however, is discovered by a reporter, and that night he is shot while entering his wife's home after having blackmailed her. Orcutt's body is taken from the house as that of a thief in order that Gail and Lucas may live in happiness after the required marriage. S.

"LITTLE MEENA'S ROMANCE"

A Five-Part Original Drama, Written by F. H. Pierson, and Featuring Dorothy Gish. Produced by Fine Arts, under the Direction of Paul Powell, for Release on the Triangle Programme, April 9.

Meena Bauer	Dorothy Gish
Count Fredrich von Ritz	Owen Moore
Matthew Bauer	Fred J. Butler
Jacob Kunz, Who Loves Meena	Robert Lawler
The Kunz Family: Mouther	Alberta Lee
Daughter	Mazie Radford
Father	George Pierce
Meena's New York Relatives:	
Father	Fred A. Turner
Mother	Kate Toncray
Daughter	Margaret Marsh
Son	James O'Shea
The Butler	William H. Brown

It can be unqualifiedly asserted that this is one of the best character pictures that the screen has ever witnessed. Dealing with that peculiar type of people, the Pennsylvania Dutch, the picture abounds in the realism and atmosphere of this almost unexplored field. It is a good picture from beginning to end, startlingly well produced and most excellently acted. Too much praise cannot be given for the manner in which those responsible for its production have studied their subject.

The story in itself is slight. It is the manner of its treatment that brings forth high praise, and the style in which this has been carried out in detail by the director. It is good work and deserves to be classed as such.

The leading role seemed to be made to order for Dorothy Gish. Her work was delightfully enjoyable, and above all good acting. She seemed to achieve naturalness in a strange part without perceptible effort. Owen Moore, playing opposite, did one of the best pieces of work in which we have seen him recently. His makeup was perfect, and he seems to have injected some "pep" into his acting. He did a whole lot more than stand around and look handsome, so gave a thoroughly good characterization. The balance of the cast deserve the highest commendation for the manner in which they handled difficult character parts without overdoing them.

Count Fredrich von Ritz, temporarily out of funds, takes a position as a salesman of clothes wringers among the Mennonites and Pennsylvania Dutch, where he wins the love of Meena, the daughter of Matthew Bauer, without disclosing his station in life. Later Meena's father dies, leaving her a large fortune, and she goes to her wealthy aunt in the city.

Previous to this von Ritz has received a delayed remittance from his estate and has returned to the city, where he has resumed his title and proper station. Meena's New York relatives are trying to arrange a marriage between the Count and their daughter, when the little country girl puts in her appearance. The Count mistakes her for a servant girl and she mistakes him for a book agent. They have frequent meetings, and one night the Count takes her to a questionable resort, but later, impressed by her innocence and the words of a minister, marries her. Meena's cousin has seen them at the resort and as she fails to return home that night inaugurates a search party the next morning. The denouement comes at the Count's apartments where Meena learns for the first time that she has married a title, and the Count that he has a wealthy wife. The scenario has been particularly well handled from a technical standpoint, with the suspense well sustained. The denouement comes as quite a surprise. E.

"A VILLAGE VAMPIRE"

A Two-Part Keystone Comedy Featuring Fred Mace. Produced Under the Direction of Edward Frazee, for Release on the Triangle Programme, March 12.

Station Agent	Fred Mace
His Daughter	Anna Luther
Mill Cashier	Joseph Swickard
His Son	Earl Rodney
An Adventuress	Billie Brockwell
In Love with the agent	Dale Fuller

"A Village Vampire" is a sensational, burlesque, melodramatic comedy of the type that the Keystone Company has been doing so well recently. It is designed along the regular Keystone lines, starting with a slow tempo and gradually increasing its speed until it arrives at one of those side-splitting, hair-raising climaxes. Anna Luther makes a good jump with a horse off a cliff about thirty or forty feet high into a river below. Also a couple of bridges are blown up, a stamping mill set on fire, and other features too numerous to mention. Fred Mace is his usual funny self.

DOROTHY GISH,
In "Meena's Romance"—(Current Triangle Feature at the Knickerbocker Theater).

REVIEWS OF FEATURE FILMS

"HOODOO ANN"

A Five-Part Original Drama Written by Granville Warwick and Featuring Mae Marsh. Produced by Fine Arts Under the Direction of Lloyd Ingraham for Release on the Triangle Programme March 26.

Hoodoo Ann ..... Mae Marsh
Jimmie Vance ..... Robert Harron
Wilson Vance ..... William H. Brown
Samuel Knapp ..... Wilbur Higbby
Elinor Knapp ..... Loyola O'Connor
Little Goldie ..... Mildred Harris
Miss Prudence Scraggs ..... Pearl Elmore
Sarah Higgins ..... Anna Hernandes
Bill Higgins ..... Charles Lee
Officer Lambert ..... Elmo Lincoln
Officer Drake ..... Robert Lawler

Though based on a slight story and obviously padded in order to fill out the required length of five thousand feet, "Hoodoo Ann" is an interesting and entertaining picture. It is not intended as a great, thrilling, moving drama, but merely a series of incidents in the life of a young girl, and as such fills the requirements of its being perfectly. It illustrates a point that we have often tried to impress on producers that tense dramatic situations, or exciting action are not primarily essential to make a good picture. "Hoodoo Ann" is a good picture without these features.

It tells the story of a young orphan who was left at the asylum on Friday the thirteenth, and who had been brought up with the idea that she was a hoodoo. Everything she did, though she tried her hardest to do what was right and proper, had a dire effect. Finally, through no fault of hers, the orphan asylum burns down and Ann, at the risk of her own life, saves that of another little girl. For this act of bravery she is adopted by Mr. and Mrs. Knapp, a fairly well-to-do elderly couple.

Next door lived Jimmy Vance, a youth aspiring to be a cartoonist, and what more natural than that Ann and Jimmy should see much of each other. While playing moving picture actress in the barn Ann gets to fooling with an old revolver. It goes off and following the course of the bullet she finds Bill Higgins stretched out on the floor. Believing she has murdered him she is scared to death. Bill and his wife have quarreled continuously and the village police believe that she has made way with him. Mrs. Higgins is just about to be arrested when Ann confesses. The police are just about to lead her off to durance vile when Bill puts in an appearance. He had only been shot with hard cider, and had wandered off under its influence. Just about this time Jimmy Vance has a number of his cartoons accepted by a big city newspaper and Hoodoo Ann loses both her name and her "hoodoo" when she becomes Mrs. Jimmy Vance.

Mae Marsh in the leading role gave a thoroughly good characterization, supplying just the necessary degree of gaucherie without overdoing it. Robert Harron, however, as young Jimmy Vance took an overdose of bucolic simplicity, and for this reason failed to be convincing. The balance of the cast was consistently good, handling small town characters in a typical small town manner. The picture was staged in the usual capable manner characterizing productions of this company, with consistently realistic settings, good photography and lighting. While not a great picture, "Hoodoo Ann" tells a simple, human little story in a simple, human manner, and because of this it will take its place as a good moving picture. Furthermore the picture should prove attractive from the box office standpoint, for it contains that elusive quality, human interest. E.

"A SISTER TO CAIN"

A Three-Part Drama Written by Julian Louis Lamothe. Directed by Edward Sloman. For Release by Lubin March 23.

Yvonne Ismay ..... Helen Wolcott
Iona Page ..... Evelyn Page
Hashiwa ..... George Routh
Hoppy ..... Benjamin Hopkins
Millionaire's friend ..... Melvin Mayo

"A Sister to Cain" is without a doubt an unusual tale. It contains no moral and has no problems, yet it is entertaining and will appeal to a great number of people. The play verges toward a melodrama, but it ends well.

The settings are unusual—yet they are natural and true. They are at all times appropriate. The cast, on the whole, is very good. Helen Wolcott, as Yvonne Ismay, has a part well suited to her. In this part, there are many opportunities for emotional acting, and Miss Wolcott does not fail to take advantage of them. In the role of Iona Page, Evelyn Page gives a pleasing performance. Allan Forrest, as Donald Phelps, depicts the young millionaire to perfection.

Yvonne Ismay, a dancer, is infatuated with Donald Phelps, a millionaire, and scorns Tom Marsten, a reporter. Phelps takes Yvonne to the Japanese Palace after the show, and Hashiwa, the proprietor, is attracted to her. At a dinner party one night at which Iona, another dancer, is present, her demure ways attract Donald, much to Yvonne's anger. He casts her aside and pays attention to Iona. She nevertheless keeps tabs on them both and learns that Phelps has asked Iona to marry him, so she goes to the Japanese Palace at the time Iona and Phelps are to meet. Yvonne finds Iona alone and they quarrel. She stabs Iona with a hatpin. All this has been witnessed by Hashiwa, and when Yvonne goes to leave the room, he intercedes. However, he releases her under the condition that she will come when he calls her, and he undertakes to take care of Iona.

In the meantime, Phelps, who has received a note supposedly from Iona, leaves for Europe. Tom Marsten goes to Yvonne in the hope of receiving a clue, but she will not disclose a thing. He obtains some knowledge from Boogs, the wardrobe lady at the theater. The same night that the police raid the Japanese Palace, Yvonne receives a note from Hashiwa telling her to come. She does so. Iona tells how she had been kept a prisoner by Hashiwa and of Yvonne's part in the affair. She adds that if it had not been for Yvonne she might have landed "that old fool." Donald, reading of Iona's disappearance, returns to America and overhears the conversation outside of the door. As Iona goes to leave the room, she faces Donald, and tries to win him by her baby tricks, but fails. Yvonne has had enough of the gay life and repentant she turns to Tom Marsten, who readily forgives her. S.

"A MAN'S WORK"

A Three-Part Drama, Produced by Essanay, for Release on the General Film Programme, March 11.

James Wilberton ..... Richardson Cotton
Thomas, his son ..... John Junior
Ellen Barth ..... Elizabeth Burbridge
Pete Gillon ..... Grant Foreman

An entertaining and convincing picture has been produced from the somewhat conventional plot of the wealthy son who falls in love with a poor girl, whose sister is used as dupe to betray his father, who is an escaped convict. However, original and intensive situations have been introduced to such an extent that the conventionality of the story is not readily discernible. The plot lends itself to a vivid picturization. Its characters are well conceived and are enacted by an efficient cast.

Throughout the settings are good and they are marked by good photography.

The story is logical and leads to numerous situations of vital interest, due to the attempt to blackmail James Wilberton, a man of great wealth. His son, Tom, is engaged to Ellen Barth, whose sister, Mary, gets into the power of an ex-convict, Pete Gillon, and he forces her to threaten James Wilberton, whom he recognizes as an escaped convict. Mary is found murdered and Tom is accused of the crime, but a detective later discovers the real criminal, Pete Gillon. It is also discovered that Wilberton was wrongly convicted of the crime for which he had been sentenced, and consent to the marriage of Tom and Ellen is then readily given. S.

DE WOLF HOPPER, AS "SUNSHINE DAD"—(SUPPORTED BY THE YOUNGEST SCION OF THE HOUSE OF HOPPER).

Sweeping the Country!

Smashing Booking Records Everywhere
Packing Houses Wherever Booked!
And This is Only the Start of

"THE SOCIAL PIRATES"

By GEORGE BRONSON HOWARD

Featuring MARIN SAIS and OLLIE KIRKBY

Go to your Exchange to-day and see

"THE PARASITE"

Third Episode of the Series

Released April 10th

Convincing proof of KALEM'S guarantee that each of the fifteen episodes is better than the last, and that each is a **complete** absorbing plot.

Ask your General Film Exchange Manager about the gigantic publicity campaign backing "The Social Pirates."

KALEM

235-239 West 23rd Street
New York City

KALEM

MR. & MRS. AUDIENCE

IS playing to an empty house discouraging? Not always.

The productions of the Frohman Amusement Corporation are always played to just "Mr. and Mrs. Audience"—the director and the camera.

There is no let-down in the performance of the actors. They are real actors, every one in the cast, and used to the inspiration an audience can give. But back of the lens they know there will be audiences far greater than could be played to directly; who will appreciate true drama as keenly on the screen as before the footlights.

FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, President
18 EAST FORTY-FIRST STREET • • NEW YORK

READY NOW
AT
All V. L. S. E. Offices
The World's Greatest
Box-Office Attraction
CHARLIE CHAPLIN'S
BURLESQUE ON
"CARMEN"
An Essanay-Chaplin Comedy---In Four Screaming Parts
You've Been Waiting---Here It Is
BOOK IT NOW!

Essanay

GEO. K. SPOOR, Pres.

Trademark Reg.
U. S. Pat. 1907.

IN THE PICTURE STUDIOS

Copyright Underwood and Underwood, Studios, N.Y.

EARLE WILLIAMS—(VITAGRAPH).

VITAGRAPH THE VICTOR

Earle Williams in "The Christian" Proclaimed Most Popular Play and Player

Earle Williams, the Vitagraph leading man in the multiple-reel feature, "The Christian," were proclaimed by the motion picture public the most popular play and player of the age.

"The Most Popular Play and Player Contest," conducted by a motion picture magazine was watched with perhaps as much curiosity as any contest ever produced. The vote ran into the thousands and came from all over the country.

The contest was close and not until the very end did the result seem evident. During the campaign the standing of the favorites changed with every mail, and not until the closing day did Williams jump to the front.

The amazing part of the fact is that a man was voted the most popular player, for in the ordinary contest the women take the lead and a number of people thought for a time that an actress would receive the high honor.

However, when the results were announced by the magazine which conducted the contest, everybody seemed pleased.

L. J. Gasnier, president and general manager of the Astra Film Corporation, releasing through Pathe, has returned from Havana, Cuba, where he spent several weeks in connection with the production of a new serial for Pathe.

Harry Revier, who has just arrived from the Coast after a number of years with the Lasky Company, has joined the Metro force of directors.

Burton King, who has just finished "Souls of Flame," a five-part Metro feature, has started work on Edmund Breese's new picture, "The Spell of Yukon."

Mary Pickford and her husband, Owen Moore, were present at last Sunday night's performance at the Knickerbocker Theater to witness the first screen showing of Mr. Moore's work in "Little Meena's Romance." Roscoe Arbuckle was also present with a box party to peep at himself on the screen in a new Keystone comedy, "His Wife's Mistake."

Miss Elizabeth Marbury gave a box party Sunday night in honor of Mrs. William K. Vanderbilt at the Knickerbocker Theater.

Bernard Macfadden and Sanford Bennett, the foremost exponents of physical culture, are featured in "The Health Road," a health drama written and produced by Allen J. Holubar.

France Benditsen has been appearing with Clara Kimball Young in films as well as with "The Fear Market."

Jerome Patrick, who as leading man with Frances Starr has closed his season with her in "Marie Odile" and will devote a month's time to the screen before rehearsing his new piece with Miss Starr. Mr. Patrick is under contract to Chamberlain Brown for the screen.

Lisle Leigh has just finished a picture for the Fox company, with Madame Kalisch as the star. This is Miss Leigh's debut in motion picture productions.

James Cruze, the widely known screen actor and director, has joined the Metro forces and will make his first appearance on the Metro programme in "The Snowbird," a five part wonderplay starring Mabel Taliaferro.

Gretchen Hartman (Biograph) won a lady's championship swimming match at Coronado Beach, California, defeating a big field of Los Angeles' best women swimmers over a half-mile course and was awarded a handsome trophy commemorating her victory.

Bryant Washburn (Essanay) worked five hours in a steel mill at Gary, Ind., to obtain color for the "Spider's Web." Washburn actually labored, and once at least, his strength was tested against a bona fide worker in which the Essanay actor came out winner.

Jack Pickford (Selig) served as the first aeroplane passenger ever carried aloft by Caleb Bragg, formerly the automobile race driver. They attained a height of more than 2,000 feet above Los Angeles and remained aloft for more than two hours.

John G. Robinson, Sr., manager of the Selig animal department refused a $50,000 cash offer for the use of his name by a circus.

Harry Revier, the new supervising director of the Popular Plays and Players company, accomplished the wonderful feat of sinking a submarine with all on board in water cold enough to free ice-cream. This scene will be shown in "Souls of Flame," a future release on the Metro programme. Mr. Revier is also creator of the well-known photoplay, "A Trip to the Moon."

Edward B. Robins of "Erstwhile Susan" company has taken over the editorship of the Motion Picture Section of the Toronto *World*, his duties to commence May 1.

Henry Mortimer, who has just finished a picture with Mabel Taliaferro, "Her Great Price," left for a two weeks' trip to Bermuda, during which time he will work on the picturization of an English novel for which he has obtained the motion picture rights.

HELENE GONNE,
"The Girl Who Grins."
Screening Her Imitation of the Eddie Foy Smile.

NOT ANTONIO'S SISTER

The names Antonio Moreno and sister were recently mentioned in connection with a disappearance in San Francisco. Antonio Moreno, the Vitagraph star, disclaims any knowledge of the affair, since neither he nor any sister of his has been near San Francisco lately.

REVIEWS OF SERIAL FILMS

"THE RACE FOR THE SIDING"

An Episode in the Hazards of Helen Series Featuring Helen Gibson, Supported by True Boardman. Produced by Kalem. For Release April 8.

Helen Gibson once more gets back to her thrilling stunts in this picture. The jump from a run-away freight car to a wild-cat, which are both running parallel to the siding, offers a thrill that will appeal to any audience. The director, James Davis, has worked out with rare judgment the timing as to when the freight car and engine shall meet, since they are only a few feet apart when they take the open switch, one to the siding and one to the main line.

Helen Gibson, the operator is attacked when she discovers a band of thieves stealing tires from a freight car, which a dishonest clerk had wrongly built. The wires are cut, but she manages to get a message to the main office. While the thieves are busy packing the auto, she releases a brake on the freight car standing on the siding and goes down the track with it. The thieves, traced by the detective, manage to get the crew off and set going an engine which threatens to overtake the freight car. However, by taking the falling switch she prevents a wreck. The minion of the law catches the thieves and they are taken to the station on the engine. S.

"TRAPPING THE BACHELOR"

A Single-Reel Come Featuring Ethel Teare. Produced by Kalem. For Release April 5.

A more refined and highly amusing comedy than "Trapping the Bachelor" is hard to find, and this picture really shows Ethel Teare at her best. It is replete with amusing incidents developed logically in a good plot. While the action is not exceedingly fast, it develops the story quite rapidly without creating any slap-stick comedy.

The story has to do with Ethel, who, left an orphan, is forced to go to the home of an old friend who has a bachelor son. This son has not fallen in with the plans of the mother who wants him to marry a certain girl. In order to have him settle down and marry Ethel, she treats her harshly and the girl wins his sympathy. To appease her he tells her that his mother is slightly crazy. The bachelor's jealousy is aroused by a friend who, he thinks, is going to marry Ethel. However, he marries another girl and Ethel acts only as the bridesmaid. A mutual distrust is aroused by the queer actions of the mother and Ethel to each other, so the son intervenes just in time to prevent the arrest of them both. Matters are then straightened out to the satisfaction of all. S.

"THE PARASITE"

Third Two-Part Episode of the Social Pirate Series. Featuring Marin Sais and Ollie Kirkby. Produced by Kalem Under the Direction of James Horne. For Release April 10.

The two merry heroines continue on their way of ministering justice which is not granted by law, and in this episode they save a young girl from disgrace by getting some indiscreet letters she had written to a former lover. Mona plays the part of a widow and becomes the housekeeper for James Reynolds, who holds the letters the young girl had written him. Mary, on Mona's advice, gets the young man to open the safe, the letters are secured and the girl set at ease once more.

Both Marin Sais and Ollie Kirkby do some splendid acting in this picture, although Miss Sais is of greater prominence. She is typically a young widow who has charms to win any bachelor. Frank Jonasson, who plays the part of the bachelor, acquits himself most creditably. As leader of the Chinamen, Thomas Lingham, has one of the best make-ups that we have seen in pictures for some time.

There is a pleasing story and plenty of action in this episode and the settings are unusually elaborate for a short reel production. The photography is of the highest order. S.

"THE FICKLE FIDDLER'S FINISH"

Single Reel Comedy of the Sis Hopkins Series, Featuring Rose Melville. Produced by Kalem. For Release April 7.

This picture has more truly funny characters than any of this series so far. Of course, Rose Melville as the famous Sis, is a character beyond comparison. However, Henry Murdock as the banana peddler, and Frank Minzey as the chauffeur, are characters that would star in the highest class comedies. In this picture the trio get into no end of amusing and hilarious situations. Sis turns down the chauffeur because he does not strike the right chord in her musical soul. A banana peddler who is also a violinist, she declares to be her soul mate. The peddler is afterwards introduced into society as a genius. Sis decides to make love to him in order to get her fiancé jealous. She discovers her soulmate playing at a reception at the house and since he has risen out of her sphere he can no longer afford to pay any attention to her. She turns to her old love and we see Sis and her mistress kicking the peddler out of the house.

Each and every one of these comedies of the famous series introduces an entirely new set of characters with the exception of Sis, although some excellent supporting casts fill the various roles each time. S.

"FASHION AND FURY"

Single Reel Comedy, Featuring Ethel Teare. Produced by Kalem. For Release April 12.

"Fashion and Fury" is a pleasing mix-up in wives and husbands. It all happens because of a slight quarrel and it leads up to situations which offer a most refined sort of comedy. Ethel Teare, as wife, has a scrap with hubbie and they determine to get a divorce. Hubbie gets a man whom he wants to make love to his wife so he can get the evidence, and wife likewise gets a woman. In the end, the wife, crying on the shoulders of the old gardner, appears to be making love to him, and the jealous husband calls the lawyer and things are straightened out and all hands are once more happy.

Miss Teare is her usual self in this picture and her supporters are most excellent. The settings all through are of the highest order, and the photography is at all times sharp and distinct. S.

"THE NAME AND THE GAME"

The Fourth Episode of the Iron Claw Series Featuring Pearl White, Creighton Hale and Sheldon Lewis. Released by Pathe.

There is plenty of action in the "Name and the Game." The kind of action that thrills and which leads up to an exceptionally strong climax, the wrecking of the bank The explosion scenes and those leading up to it are strikingly vivid and realistic. The curiosity of the audience is whetted by the fact that it catches a glimpse of the face of the laughing mask, but it is so brief that it is impossible to tell whose face it is. In this episode he comes in for considerable prominence, yet we are unable to determine who essays the role. Golden's daughter has been rescued by the laughing mask, who holds her in order to secure concessions of better treatment of the poor from her father. She escapes but is captured again by Leger and his crew. Leger takes charge of a note from the laughing mask and robs the bank of its deposits after he has wrecked it with a bomb. The means of securing the money is most cleverly worked out, and the fire department and the police add considerable realism to the scenes.

The settings and the acting are up to the usual high standard set in the previous episodes in this series. The photography is also exceptionally good. S.

"THE INTERVENTION OF TITO"

The Fifth Episode of the Iron Claw Series. Featuring Pearl White, Creighton Hale and Sheldon Lewis. Released by Pathe.

Once more we see some remarkable flood scenes, which are masterpieces of director's art. In the "Intervention of Tito" the parrot is made to upset a lamp by a chain which trails from his foot. This parrot is a pet of Golden's daughter. The lamp explodes the ammunition which opens the wall below the water level, and the river pours into the house where Manly is kept a prisoner. However, he escapes with the parrot in time to get to Golden's house and release the daughter, Margery, who had been locked in a vault by Leger, who had stolen the confessional paper. The parrot had revealed the combination to the vault and the laughing mask recovers the stolen document.

There are some exceptionally good interior scenes in this picture, and the action is at all times fast. S.

NEW INCORPORATIONS

ALBANY, N. Y. (*Special.*)—The following newly formed amusement enterprises have been incorporated with the Secretary of State:

Kemble Film Corporation, Brooklyn, N. Y.—Motion picture and theatrical business; capital, $75,000. Directors: George B. Hawthorne, Joseph Lacov, Margaret A. Bates, 230 Lincoln Road, Brooklyn, N. Y.

Frank Bohm, Inc., New York City.—Theatrical, vaudeville and motion picture attractions; capital, $1,000. Directors: Thomas E. Murray, Jr., Elizabeth A. Reilly, Daniel G. Donovan, 355 West 51st Street, New York city.

Managing and Producing Company, New York City.—To manage and produce plays, conduct theaters and maintain a theatrical booking agency; capital $5,000. Directors: Albert B. Bauer, Frank H. Reynolds, Alexander Kahn, 225 West 69th Street, New York city.

Animated Cartoon Exchange, Nyack, N. Y.—Motion picture films and photo plays; capital, $1,000. Directors: Herrmann N. Holden, Louis Chafarman, Harry G. Kosch, 1600 Broadway, New York city.

Empire Producing Corporation, New York City.—A general motion picture business; capital, $5,000. Directors: Elsie Saxer, Edward Hart, James Brennan, 1432 Broadway, New York city.

Pointer Feature Corporation, New York City.—Motion picture business in all its branches; capital, $25,000. Directors: John N. Meeker, Harold G. Meier, Robert L. Noah, 200 West 94th Street, New York city.

The Motion Picture Exhibitors' Publishing Company, New York City.—Motion picture films and publishing; capital $50,000. Mary L. Van Deusen, Cortlandt J. Van Deusen, Frederick Smith, 153 Berkley Place, Brooklyn, N. Y.

Arbor Amusement Company, Albany, N. Y.—To conduct motion picture houses; capital, $5,000. Directors: James A. Dolan, William F. Reilly, Henry Ruehe, Albany, N. Y.

Champion Sports Exhibition Company, New York City.—Theatrical motion pictures and other amusement attractions; capital, $10,000. Directors: George T. Hudson, Frank L. Randall, William S. Sinclair, 221 Bergen Street, Brooklyn, N. Y.

HEADICK

W. S. Hart in the Aryan

For the week of April 9th the TRIANGLE-Ince Play is one of particular interest.

W. S. Hart who has established such a reputation for his excellent portrayals of Western characters, plays the leading role in "The Aryan" with that intensity and reality that only he can give to a picture.

Hart plays the part of a rugged man of the desert, who having been fleeced of his fortune by a deceiving and degraded woman abducts her in revenge and escapes to the desert to establish a lawless mining camp, there to become the personification of hate, utterly despising all women, until he is awakened to the code of his race by a gentle, fearless girl who trusts him.

Then there's the Fine-Arts Picture, "Little Meena's Romance," an interesting tale of love and romance, and two corking **Keystone Comedies.**

If you are an exhibitor and are not already running TRIANGLE PLAYS send in the attached coupon for information regarding the presentation of these pictures.

Triangle Film Corporation
1459 Broadway New York

Triangle Film Corp. New York

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please send me your Triangle Weekly and other information.

Name .....
Theatre .....
Address .....
Capacity .....

WINTHROP KELLEY

Author-Producer
DIRECTING FLORENCE LAWRENCE UNIVERSAL FILMS

BURTON KING

PRODUCER OF
MAN AND HIS ANGEL with JANE GREY—*EQUITABLE*
THE REAPERS with JOHN MASON—*EQUITABLE*
SOULS AFLAME with DOROTHY GREEN and CLIFFORD BRUCE—*METRO*

EDMUND LAWRENCE

FEATURE PRODUCER
POPULAR PLAYS AND PLAYERS—METRO.
Directing MME. OLGA PETROVA

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

THE SYMBOL
OF
SCREEN SUPREMACY

THE SIGN OF THE HIGHEST AND MOST CONSISTENT PHOTOPLAY STANDARD IN THE WORLD.

Released on the

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Mar. 23	Famous	The Salesladv	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Lasky	The Sowers	Blanche Sweet
Apr. 3	Pallas	Heart of Paula	Leonore Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	The Love Mask	Wallace Reid and Cleo Ridgely
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	The Innocent Lie	Valentine Grant.
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Doro
Apr. 27	Famous	The Moment Before	Pauline Frederick
May 1.	Pallas	David Garrick	Dustin Farnum
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Allen Souls	Sessue Hayakawa

V-L-S-E, INC.

Mar. 20	Vitagraph	The Supreme Temptation	Antonio Moreno, Dorothy Kelly, Evart Overton
Mar. 20	Selig	The Ne'er-Do-Well	Kathlyn Williams and Wheeler Oakman
Mar. 20	Essanay	The Havoc	Gladys Hanson, Charles Dalton, Bryant Washburn
Mar. 20	Lubin	Dollars and the Woman	Ethel Clayton and Tom Moore
Mar. 27	Vitagraph	The Two Edged Sword	Edith Storey, Evart Overton
Apr. 3	Selig	The Cycle of Fate	Bessie Eyton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 10	Lubin	The Flames of Johannis	Nance O'Neil
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	Artie, the Millionaire Kid	Dorothy Kelly, Ernest Truex
Apr. 24	Vitagraph	The Law Decides	Donald Hall, Dorothy Kelly, Harry Morey, Louise Baudet, Bobby Connelly.
May 1	Selig	At Piney Ridge	Fritzi Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler

EQUITABLE RELEASES.

Mar. 13	Triumph	Man and His Angel	Jane Gray
Mar. 20	Brady	To Him That Hath	Robert Warwick
Mar. 20	Equitable	Passers By	Charles Cherry
Mar. 20	Paragon	The Hand of Peril	House Peters
Mar. 27	Equitable	The Struggle	Frank Sheridan
Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwin August

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Biz Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis

PATHE REGULAR RELEASES.

Apr. 8 The Girl Who Won.
Apr. 15 The Girl That Didn't Matter.

METRO PICTURES CORPORATION.

Mar. 13 Lovely Mary. Mary Miles Minter.
Mar. 20 The Wall Between. Francis X. Bushman.
Mar. 27 Her Great Price. Mabel Taliaferro.
Apr. 3 The Kiss of Hate. Ethel Barrymore.
Apr. 10 The Half Million Bribe. Hamilton Revelle.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Mar. 19 The Yaqui. Herbert Bosworth.
Mar. 26 The Flirt. Marie Walcamp.
Apr. 2 Tangled Hearts. Louise Lovely.
Apr. 3 Tangled Hearts. Louise Lovely.
Apr. 10 John Needhams Double. Tyrone Power.
Apr. 17 The Great Problem. Violet Mersereau.
Apr. 24 The Gay Lord Waring. J. Warren Kerrigan.

FOX FILM CORPORATION.

Mar. 20 The Bondman
Mar. 27 A Wife's Sacrifice
Apr. 3 A Modern Thelma
Apr. 10 Blue Blood and Red
Apr. 17 Blazing Love
Apr. 24 A Man of Sorrow

TRIANGLE FILM CORPORATION.

Mar. 12 (Keystone) The Village Vampire. Fred Mace.
Mar. 19 (Fine Arts) Martha's Vindication. Norma Talmadge and Tully Marshall.
Mar. 19 (Keystone) Gypsy Joe. Joe Jackson.
Mar. 19 (Ince) The Moral Fabric. Frank Mills.
Mar. 26 (Fine Arts) Hoodoo Ann. Mae Marsh and Robert Harron.
Mar. 26 (Ince) The Raiders. H. B. Warner.

V. L. S. E. 1 REEL RELEASES.

VITAGRAPH FRANK DANIELS COMEDIES.

Mar. 20 Mr. Jack Trifles
Mar. 27 Mr. Jack Inspects Paris
Apr. 3 Mr. Jack a Doctor by Proxy
Apr. 10 Mr. Jack's Hat and the Cat
Apr. 17 Mr. Jack's Artistic Sense
Apr. 24 Mr. Jack Goes Into Business

GENERAL FILM RELEASES

Monday, April 10.

(Bio.) The Tender-Hearted Boy. Dr. Reissue.
(Ess.) The Strange Case of Mary Page. 2 R. Dr.
(Kalem) The Parasite. No. 3 of "The Social Pirates." 2 R. Dr.
(Lubin) Otto, the Bell Boy. Com.
(Selig) Wives of the Rich. 3 R. Society Dr.
(Selig) Selig-Tribune, No. 29, 1916. Top.
(Vita.) The Hordes. Dr.

Tuesday, April 11.

(Bio.) The Man Who Called After Dark. 2 R. Dr.
(Ess.) Millstones. 2 R. Dr.
(Kalem) Millionaires by Mistake. Com.

Wednesday, April 12.

(Bio.) The Stampede. 3 R. Dr.
(Ess.) Vernon Howe Bailey's Sketch Book of Boston. Cartoon.
(Ess.) A scenic subject on the same reel.
(Kalem) Fashion and Fury. Com.

Thursday, April 13.

(Lubin) The Greater Wrong. 3 R. Dr.
(Selig) Selig-Tribune, No. 30, 1916. Top.
(Vim) the Battle Royal. Com.

Friday, April 14.

(Kalem) Romance and Riot. Com.
(Knickerbocker Star Feature) Haunted and Hounded. 3 R. Dr.
(Vim) The Sleuths. Com.

Saturday, April 15.

(Ess.) The Last Adventure. 3 R. Dr.
(Kalem) The Race for a Siding, of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Mr. Housekeeper. Com.
(Selig) The Beauty Hunters. Com.
(Vita. Star Feature) The Other Way. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, April 9.

(Imp) Mignonette. 2 R. Dr.
(Laemmle) Bill's Wife. Com.

Monday, April 10.

(Nestor) Putting Her Foot In It. Com.
(Red Feather Photo) Brigadier Gerard. 5 R. Dr.
(Universal) Graft. "The Hidden City of Crime." 2 R. Dr.

Tuesday, April 11.

(Gold Seal) The Voice of the Tempter. 3 R. Domestic. Dr.
(Imp) Held for Damages. Com.

Wednesday, April 12.

(Animated Weekly) No. 15. Top.
(Laemmle) The Brink. Dr.
(Victor) The Lathered Truth. 2 R. Com.

Thursday, April 13.

(Laemmle) Public Approval. 3 R. Society Dr.
(Powers) Some Fish. Com.

Friday, April 14.

(Imp) The Doctor of the Afternoon Arm. 2 R. Northwest. Dr.
(Nestor) Some Honeymoon. Com.
(Rex) The Toll of the Angelus. Dr. Reissue.

Saturday, April 15.

(Bison) The Rival Pilots. 2 R. Railroad. Dr.
(Joker) Hubby Puts One Over. Com.
(Powers) The Stolen Melody. Dr.

MUTUAL FILM RELEASES

Sunday, April 9.

(Beauty) Art and Arthur. Com.
(Vogue) Knocking Out Knockout Kelly. Com.

Monday, April 10.

(Amer.) The Pendulum of Chance. 2 R. Dr.
(Falstaff) Sapville's Stalwart Son. Com.
(De Luxe) April. American. 5 R. Dr.

Tuesday, April 11.

(Than.) The Romance of the Hollow Tree. 2 R. Dr.

Wednesday, April 12.

(Beauty) Peanuts and Powder. Com.
(Gaumont) See America First, No. 31. "Historic, St. Augustine, Fla." Scenic.
(Gaumont) Kartoon Komics. Cartoon.
(Mutual Weekly) No. 67. Top.

Thursday, April 13.

(Mustang) Silent Selby. 3 R. Western. Dr.
(De Luxe) the Leopard's Bride. Centaur. 5 R. Oriental. Dr.

Friday, April 14.

(Mustang) The Awakening. 2 R. Western. Dr.

Saturday, April 15.

(Amer.) The Wayfarers. 3 R. Dr.
(Falstaff) The Overworked Oversea Overseer. Com.

PATHE EXCHANGE

Week of April 10.

(Pathe) The Iron Claw, No. 7. (The Hooded Helper.)
(Pathe) News No. 30. Top.
(Pathe) News No. 31. Top.
(Phunphilm) Luke's Double. Com.
(Pathe) Teddy and the Angel Cake. Cartoon.
(Pathe) Algeria, New and Old. Scenic.

WHICH CITY WILL WIN?

Which City will lead in the Amount of Contributions to the Motion Picture Campaign for the Actors' Fund of America

CHICAGO COMMITTEE—Aaron Jones, *Active Chairman*, W. N. Selig, *Treasurer*, George K. Spoor, L. K. Van Ronkle, F. M. Brockel, Nat Ascher, Alfred Hamburger, F. W. Schaefer, Marek Heiman, James R. Quirk, *Chairman Publicity*, Watterson Rothacker, William K. Hollander. Slogan—"*I Will*"!!

PITTSBURGH COMMITTEE—Al. W. Cross, *Chairman*, William Moore Patch, Peter Antonopolis, John McAleer, A. W. McClelland, M. Feitler. Slogan—"*We'll Do It*"!!

PHILADELPHIA COMMITTEE—Sigmund Lubin, Ira Lowry, J. C. Smith, F. Day, I. Buxbaum, J. C. Clark, Reynolds Schwalbe, J. L. Covington, *Publicity Chairman*, Stanley Mastbaum, J. McCready, W. Burbank. Slogan—*Watch Us*!!

National Motion Picture Tribute Day
Monday, May 15, 1916

Many other big cities will be making announcements of their entry in this interesting contest to foster the big humanitarian project of the motion picture campaign in a few days.

Typical Excerpts from Exhibitors' Letters

"Attached find check for 10 per cent of gross receipts of my theatre whether we sell out or not." Ira F. Hay, Elk Lick, Pa.

"I contribute with pleasure to such a worthy cause." W. H. Young St. Louis, Mo.

"Will book the best features for this date for the cause." Henry C. Brown, Summit, N. J.

"For fifty years I have served in the show business. I have a chance yet and will do all I can for those of the profession who have not." "Joe" H. Brown, Davenport, Iowa

"Glad to donate. Will do everything to make this an unusually big day." L. F. Guimond, Monticello, N. Y.

THE SPIRIT OF ALL AND THE RIGHT SPIRIT

CHECKS SHOULD BE MADE OUT TO THE MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND AND SENT TO J. STUART BLACKTON, TREAS., LOCUST AVENUE BROOKLYN, N. Y.

Samuel Goldfish, Chairman Executive Committee, 30 East 42nd St., New York

THE KINEMATOGRAPH
AND LANTERN WEEKLY
The Original and Leading Journal of the Trade
240 pages Specimen Free 13,000 copies weekly
Tottenham Street, Tottenham Court Road, London, W

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

"The technical scenario is a thing of the past. It never should have existed. It is the refuge of incompetent directors. Scenarios—technical scenarios—are really part of the work legitimately of directors—what they are paid for. It is absurd to ask writers to submit technically correct scenarios. There is no such thing." The above assertions are among the more interesting recently delivered by Maurice Tourneur, principal director and general manager of the Paragon Film Company. He continues: "The only intelligent scenario to-day is a complete, though not diffuse, story of the proposed play. Scarcely a photoplay is produced to-day as it was originally written. Why then the awful waste of energy of a scenario technically detailed to the extent of, say, 250 or 300 scenes or a five-reel feature, when only a fraction of the original substance is retained by the director? Tell your story, tell it artfully, if you can, but tell it simply, anyhow. Make your meaning clear. Don't use polysyllables where the short word will serve. Don't let words get in the way of the idea. Remember it is the idea or plot you must first make clear. Don't befog the scenario reader with extended explanations. Don't clutter your work with titles, sub-titles, or inserts.

Ignore 'em All

"Ignore all you may know or have heard about these terms and what they stand for. Many gifted writers have told me that they remained out of the scenario writing field for years because of their lack of knowledge of articulating by technique the several classifications of a film play. Sticking into the photoplay the necessary qualifiers, whether inserts, titles, sub-titles, or what else, is properly the responsibility of the director. He it is who should edit the entire film play. Given a basic idea, with the necessary momentum, a story, with the plot to keep it swiftly moving, suspensive, and fascinating—that's the word—fascinating not interesting, or engaging, or pleasing, but fascinating—the rest of the scenario minutiæ is easy, child's play, as it were. There are clerical entities in all studios that are trained deftly to supply the necessary labels, even though it is the art perception of the director that must ultimately pass upon and approve the submitted tags. Don't bother about minutely describing your characters, save in the story of your play which may be a thing of 500 or 1,500 words—no more. A director who can't 'see' your play in that number of words, will never see it. And if he sees it in this brief description he will have no trouble in producing it without further conference with you. Your work is complete when you send him a story that has the right impetus, color, and characters for his company."

A List of "Don'ts"

A list of "don'ts" are presented by Mr. Tourneur: "Don't fail to consider that the kind of story rejected by one manufacturer may be precisely the kind desired by another. Don't fail to consider that the opinion of one director is not final; but that another producer may enthusiastically hail your product and pay liberally for it. Don't fail to consider that other persons besides you are sending in manuscripts, and that decisions cannot be rendered at once. Don't fail to consider that the censor boards must ever be in control of your pen; that what you write that is produced must be suitable for the intelligence and moral viewpoint of the many."

A Few Comments

Mr. Tourneur speaks in the courage of his convictions and from long experience. His list of "dont's" are especially applicable. Many, however, will differ with him as to the technical script. It is true that not one script in a dozen is produced as written; it is true that sub-titles are almost always rewritten; but it is also true that *nine out of ten photoplays are not released as originally produced.* On many occasions, the script as sent to the editorial offices is too long, and on other occasions it is too short. Scenes that would never pass the censors must frequently be eliminated and others substituted. It sometimes seems to us that between author and director it is a case of the pot calling the kettle black. Just the same there is much to be said against the alleged "technical" script, and many editors seemingly prefer synopses. Just the same where are our future photo dramatists, if they are to be discouraged in the work of preparing the photoplay script in detail? Play writing is an art, and so is photoplay writing. There are some photoplay authors who can, and do, turn out scripts which are produced as written. They acquired this art by long and arduous toil. If the beginners are to be discouraged, it will not work well for the profession. This department is open for replies to Mr. Tourneur's statements. There are always two sides to every question.

Here's a Nice One

Virginia McDonald writes this one: "It would be hard for me to refrain from telling you that I appreciate the help and advice of your columns, even if the opportunity to correspond with you were not given us by the editor. He is kind enough to afford your readers the privilege, however, and I take the greatest pleasure in saying a few things. An analysis of the conditions relative to successful photoplay writing has brought me to conclude that it is more of an art than the people at large realize. Real merit in this work can no more be concealed than in other fields of literary activity. The art of being able to express through imaginary scenes, by means of a few well-chosen words, a principle, a moral, or a humorous thought, has a greater and a more powerful achievement to attain than has the regular stage play writing or novel writing. The greatest encouragement that can be offered to the struggling near photoplay author, in my mind, is that he learns so much of real value in the effort that it becomes at once well worth the trouble. One well written script will prove the efficacy of conciseness. In it no word is without a place, no action without a story—every scene gives food for thought, every climax carries weight. Is it not worth while to have the experience of trying even though our work is not always accepted? When a scenario is, after all, such a splendid creation, is it any wonder so many scripts fall short of sufficient merit for acceptance? I can find only kind things to say for the patient editors—they do well to examine our work. Again, let us remember that reliable companies employ reliable men, and that plots are not likely to get away from us. I am sure a great many of the working kind of authors will join me in expressing great appreciation for all we have learned and for the development our minds have received in times past for the splendid opportunities given us by the various companies." Here is an optimistic author, and it is a relief to print her communication after a long series of pessimistic notes.

Questions and Answers

Louis A. Cooper requests the names of reliable agencies to handle photoplay plots on commission. We can recommend the Photoplay Clearing House among others. However, why not submit your plots directly to manufacturers? Sylvia Cushman writes: "I have written a one-reel comedy, and have paid to have it written out in scenes. I am at a loss where to send it. Could you give me the address of a film company accepting comedies?" Why pay to have your plots typewritten? You can rent a machine cheaply, and do your own work with practice. Vitagraph and Selig companies are among others which consider one-reel comedies, providing they *are* comedies! Mrs. Julia B. Costello: "You can address Metro, 3 West Sixty-first Street." Thanks for your kind words anent the department. We are pleased that you think THE MIRROR the best publication of its kind. A Far-From-Near: It is not possible to publish lists of film concerns in the market. The market changes rapidly. This department is written two weeks previous to publication. In that time many important changes in market conditions may and do ensue. Study the motion picture reviews, and the stories of the film appearing regularly in trade journals.

W. A. S. DOUGLAS, director of production for Pathe, is now at the Balboa studios in Long Beach, Cal., supervising the production of an important release for the Pathe programme.

Speaking as one exhibitor to another:

"We never hide the Lasky name because it spells M-O-N-E-Y

—Kinema Theatre, Fresno, Calif.

DISTRIBUTORS
In The United States
PARAMOUNT PICTURES CORPORATION
In Canada
FAMOUS PLAYERS FILM SERVICE (Ltd)
MONTREAL TORONTO CALGARY

JESSE L. LASKY FEATURE PLAY CO. (Inc)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY
Jesse L. Lasky, Pres. Samuel Goldfish, Vice-Pres. and Treas. Cecil B. DeMille, Director Gen.

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

THOMAS RICKETTS
THE MAN WHO MADE DAMAGED GOODS and many others.
LATE RELEASES:
"THE BUZZARD'S SHADOW" "THE SUPPRESSED ORDER"
For "AMERICAN" FILM COMPANY
Now producing—"THE ELEVENTH HOUR"

J. W. JOHNSTON
FAMOUS PLAYERS
Current Release—"Out of the Drifts" Coming Release—"Molly Make Believe"
In Preparation—"The Moment Before"

FREDERICK A. THOMSON
PRODUCING DIRECTOR
FAMOUS PLAYERS FILM CO.

Charles M. Seay
FEATURE DIRECTOR

EDWARD JOSE
Now Producing
"THE IRON CLAW"
Pathé Release.

ADELE LANE
Address care DRAMATIC MIRROR

THE WILLIAMS PRINTING COMPANY, NEW YORK